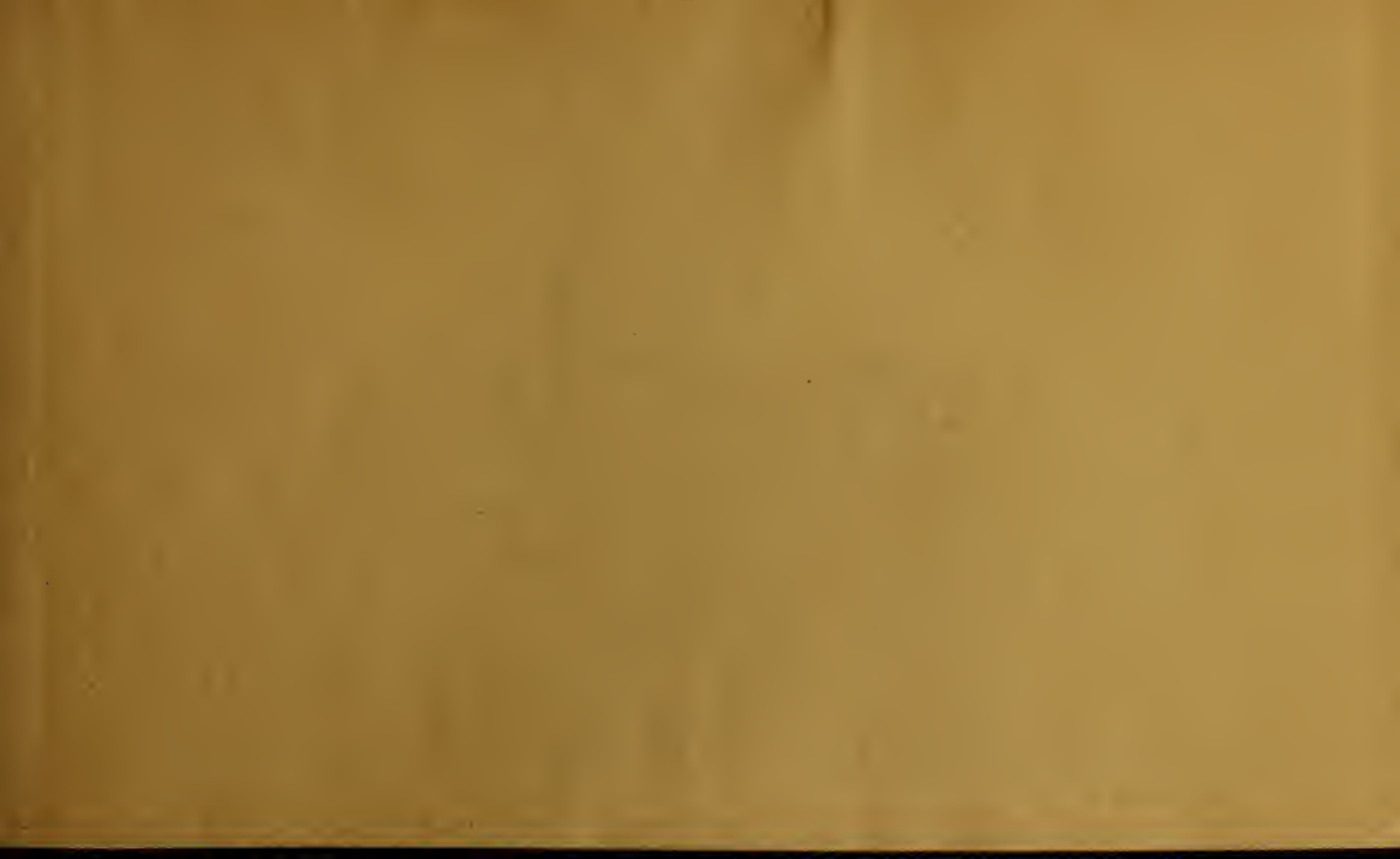


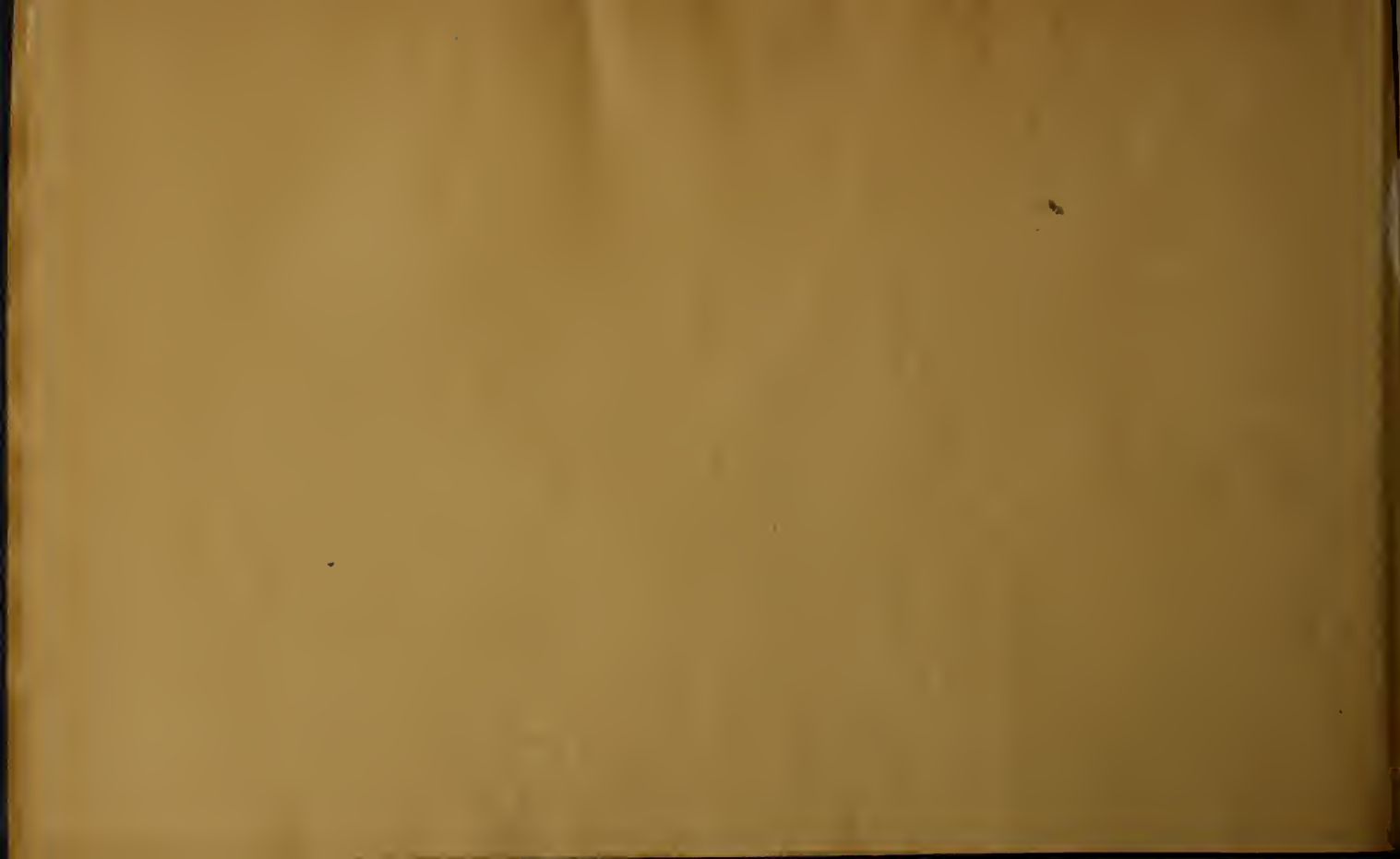
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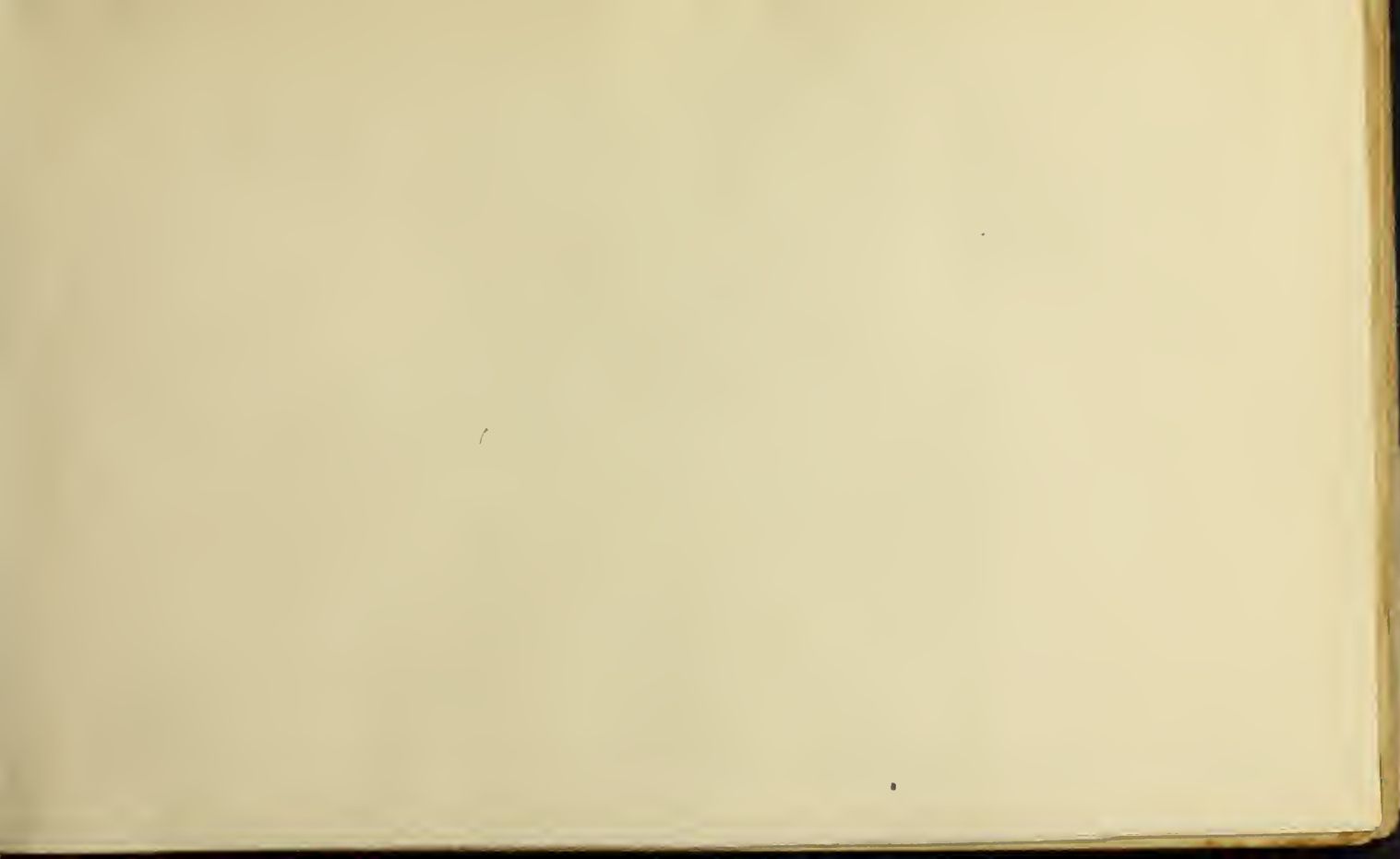


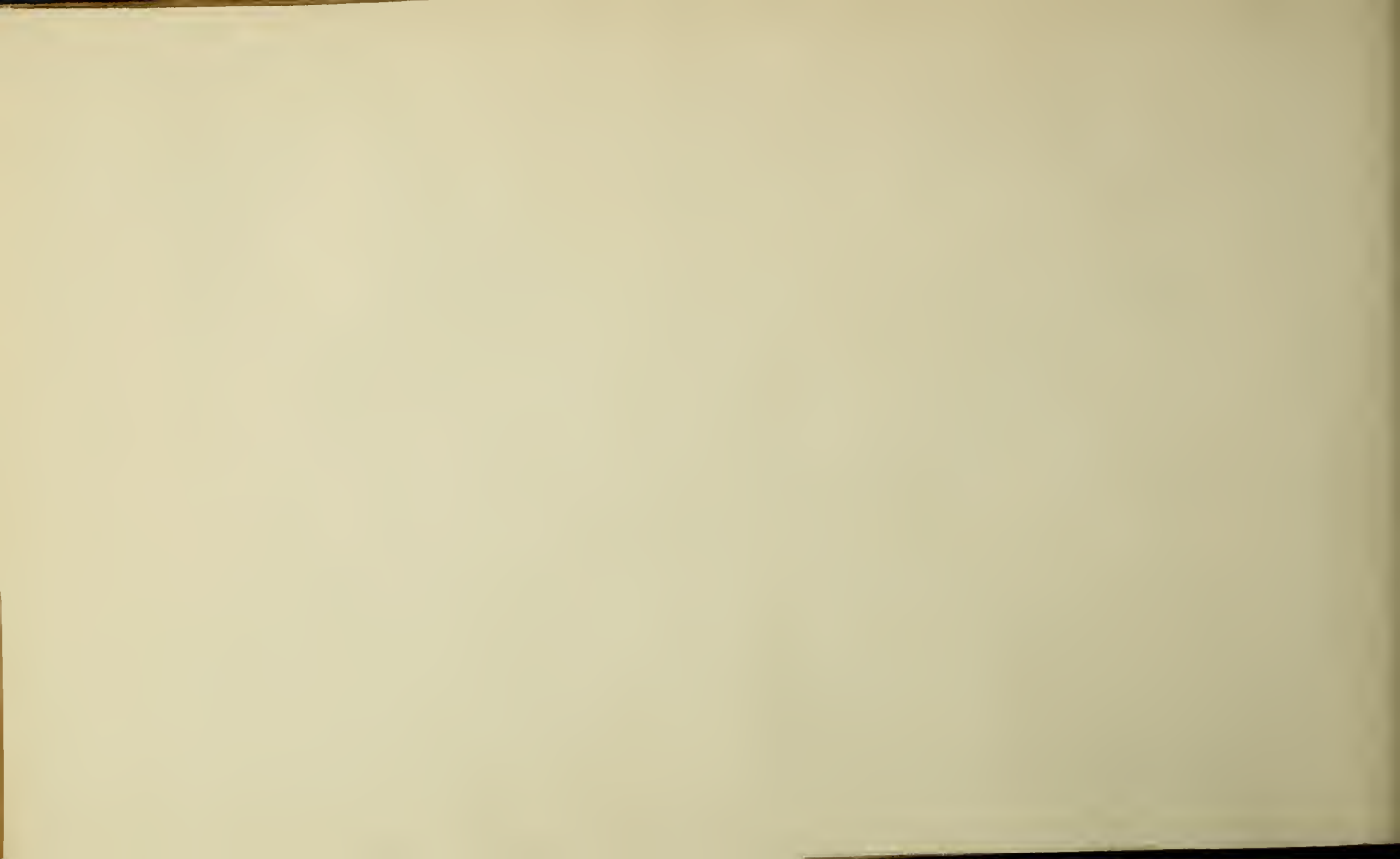
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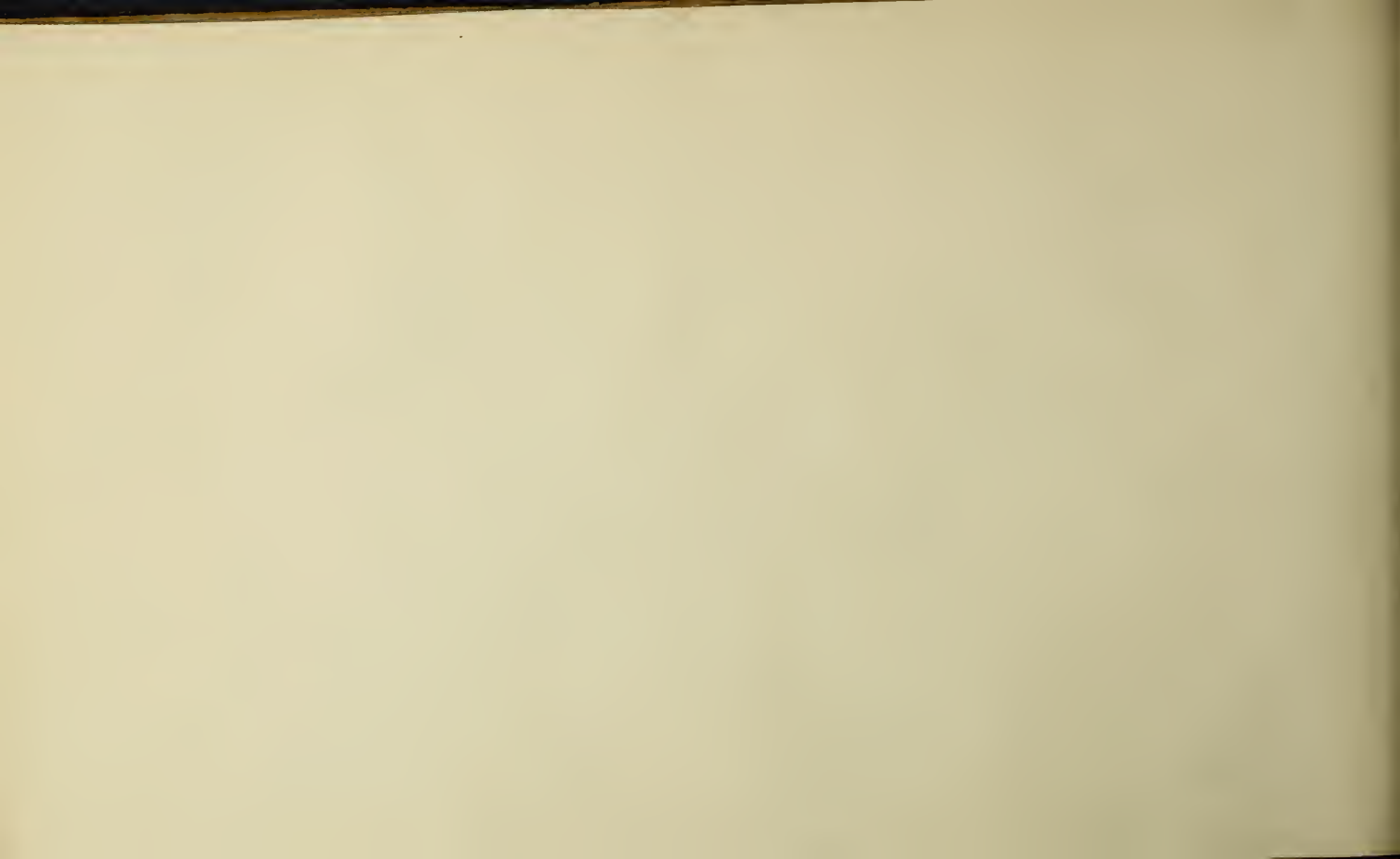






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Samuel A. Eliot Traces History for Unitarians

May 27, 1937

Role Played Here by Old
West Church Is Told
at King's Chapel

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Drawing a moral from the history of the Old West Church, Rev. Samuel A. Eliot declared in King's Chapel today, "Self-engendered independence was the glory of yesterday, but it cannot serve as an inspiration for today. Our emphasis must be not on independence but on interdependence." *Transcript*

Dr. Eliot, pastor emeritus of the Arlington Street Church, spoke at the thirty-seventh annual meeting of the Unitarian Historical Society, an event of the current Unitarian convention. The address, entitled, "A Cradle of Liberty, the Story of the Old West Church," described the founding of the church two hundred years ago, ministers who held its pulpit and its eventual dissolution in 1889.

Dr. Eliot listed the successive clergymen in charge. William Hooper, father of the signer of the Declaration, took the pulpit when the church opened in 1737, and served for nine years. From 1746 to 1769 the minister was

Jonathan Mayhew, a liberal, a Unitarian in spirit if not in name, according to Dr. Eliot. Then came Simeon Howard, who was leader from 1769 to 1804. During his tenure the church, partly destroyed, was remodeled to its present form.

Charles Lowell served from 1806 to 1861. He died on the eve of the Civil War, as Mayhew had on the eve of the Revolution.

From 1837 to 1861 Cyrus Augustus Bartol served as assistant and co-pastor with Lowell, succeeding him as minister. He retained the post until his death in 1889, when the church was closed.

West End Branch Library 50 Today, Really Goes to 1737

The West End Branch Library, housed in the historic Old West Church on Cambridge street near Bowdoin square, is officially 50 years old today but its actual start can be traced back to pre-Revolution days.

The library really started with the building of the original church on the site in 1737 and in the tower room of the present buildings are many old books from that church, which was replaced in 1806 with the present building.

And today there are still traces in the building of the era when

Indians were a common sight on Boston streets. In fact a whole history of Boston could probably be found in the library's books.

The West End branch was authorized by the city of Boston on Feb. 3, 1896, to fill the needs of that section of the city. It started with 6000 books and has grown progressively with 20,000 books now resting on its shelves.

It served 14 nationalities with Italian, Polish and Jewish people making up the bulk of its patrons. White collar workers who board in Beacon Hill apartments have found

the library a haven in their idle hours.

Miss Fanny Goldstein has been librarian in the busy building for 22 years. Liked and respected by the younger element, she is known to many of them as "the teacher what owns the building."

Miss Goldstein, very proud of her library, knows the history of the site even to its most intimate details. She has read every bit of history concerning the old church and can tell you how the first pastor was forced to abdicate because of some liberal ideas he had.

Now, an important item in her work is the collection in the library of "Westendiana"—books which present a picture of Beacon Hill as a literary center. The books are all authored by Beacon Hill people and she is still adding to the collection.

A

COLLECTION OF SACRED MUSICK :

MORE PARTICULARLY DESIGNED FOR

THE USE OF THE WEST CHURCH

IN BOSTON.

OF
WINTER-STREET.

BOSTON :

PRINTED BY BUCKINGHAM & TITCOMB, WINTER-STREET.

.....
1810.

f. J. Cant

A

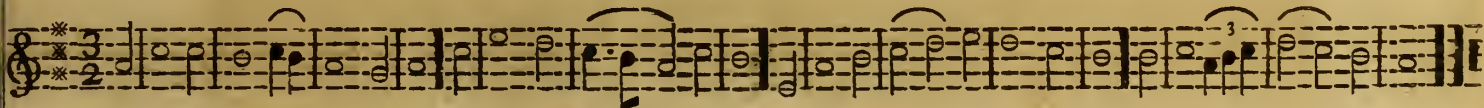
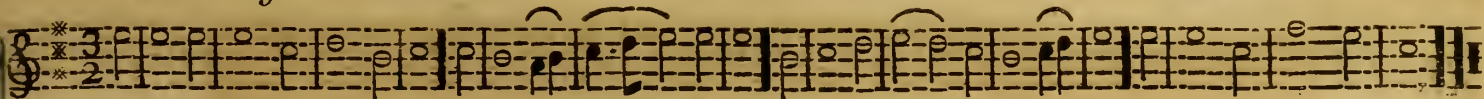
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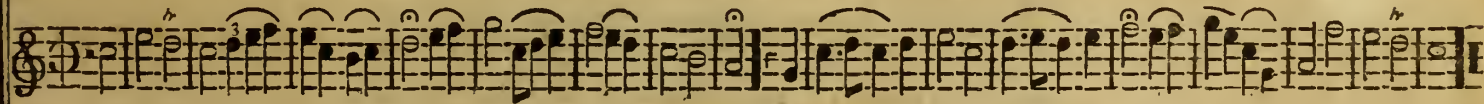
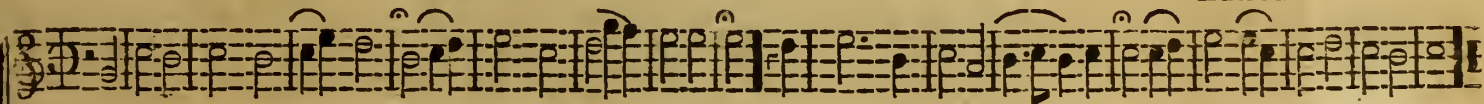
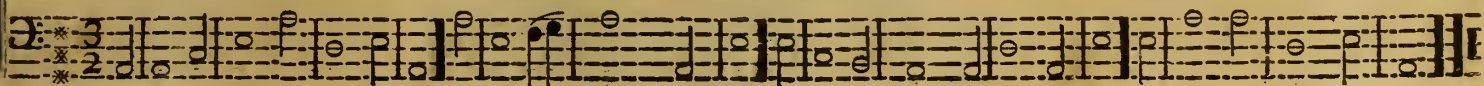
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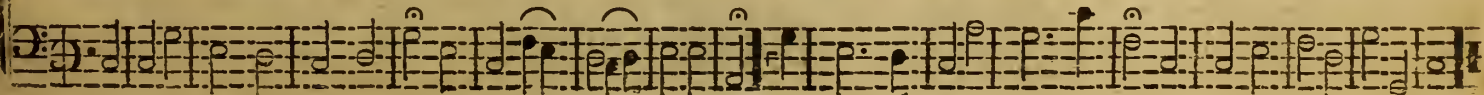
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Great God! what rich provision's made To fit our souls for heav'n! How various are the means prepar'd, How great the aid that's giv'n.

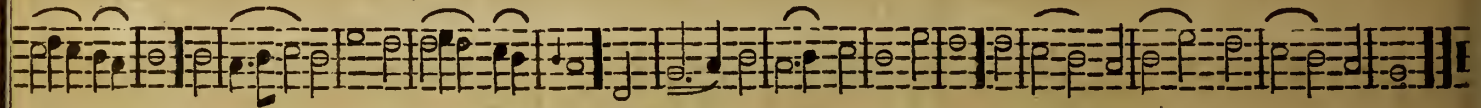
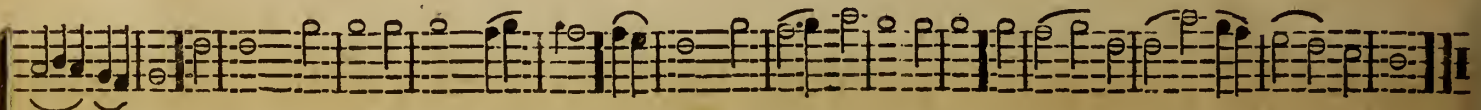


Fountain of Blessing! ever bless'd; Possessing all, of all possess'd; By whom the whole creation's fed; Give me each day my daily bread.

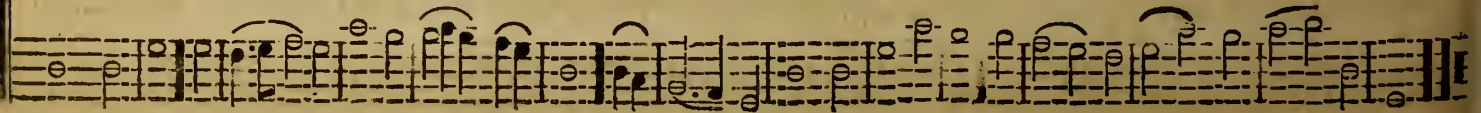




Sages of ancient letter'd times! In ev'ry age, and different climes, For wisdom fam'd among mankind, Withdraw your thinly



scatter'd rays, Before the broad o'erpow'ring blaze, Of the Supreme Eternal Mind. Of the, &c.



The first system of music consists of two staves. Both staves are in 2/4 time and have a key signature of one sharp (F#). The music is written in a treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is a melody with eighth and sixteenth notes, and rests.

Before Jehovah's awful throne, Ye nations bow, with sacred joy ; Know that the Lord is God alone, He can create and he destroy.

The second system of music consists of one staff. It is in 2/4 time and has a key signature of one sharp (F#). The music is written in a bass clef. It begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The music is a melody with eighth and sixteenth notes, and rests.

Soft.

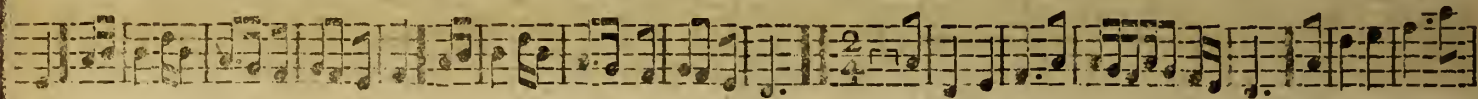
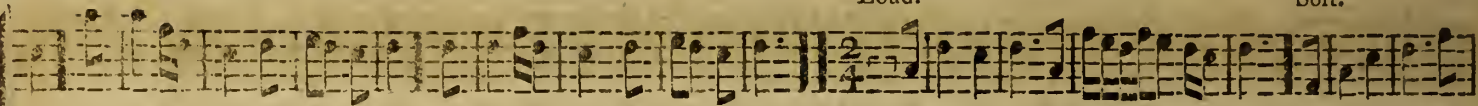
The third system of music consists of two staves. Both staves are in 2/4 time and have a key signature of one sharp (F#). The music is written in a treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music is a melody with eighth and sixteenth notes, and rests.

He can create and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men ; And when like wand'ring sheep we

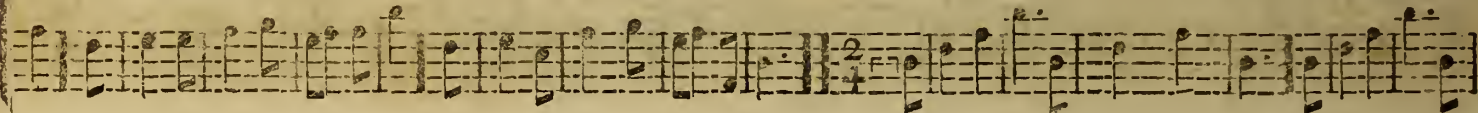
The fourth system of music consists of one staff. It is in 2/4 time and has a key signature of one sharp (F#). The music is written in a bass clef. It begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The music is a melody with eighth and sixteenth notes, and rests.

Loud.

Soft.



fray'd, He brought us to his fold again. He brought us to his fold again. We'll crowd thy gates, with thankful songs, High as the heavens our



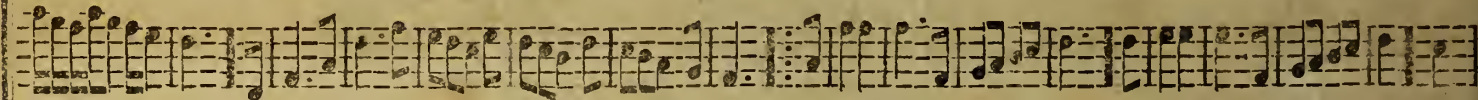
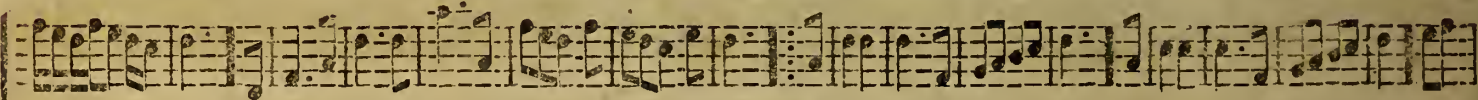
Loud.

Soft.

Loud.

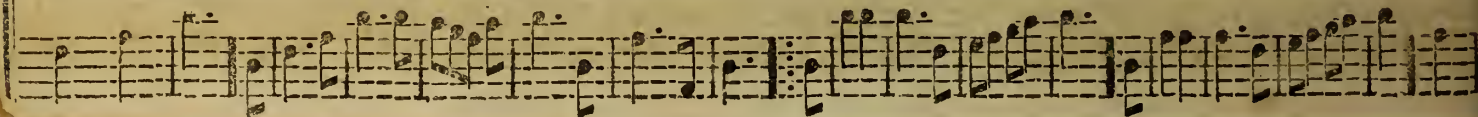
Soft.

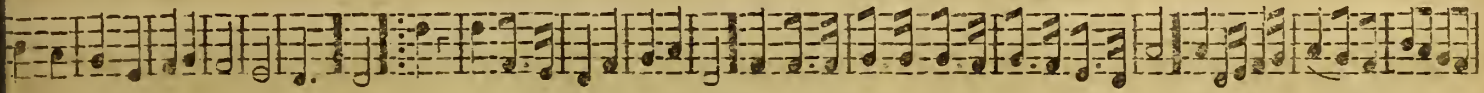
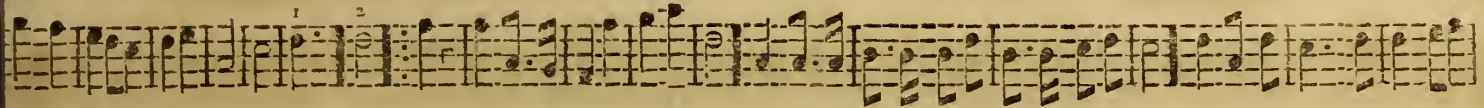
Loud.



voices raise ; And earth, and earth, with her ten thousand thousand tongues, Shall fill thy courts with founding praise. Shall fill, &c.

Shall



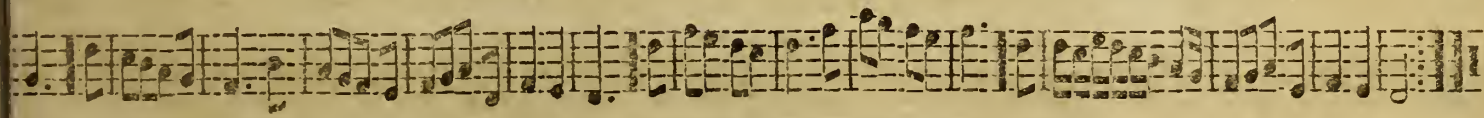
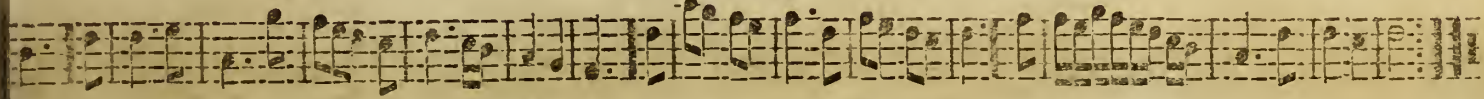


fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command ; Vast as eternity, eternity thy love : Firm as a rock, thy truth must

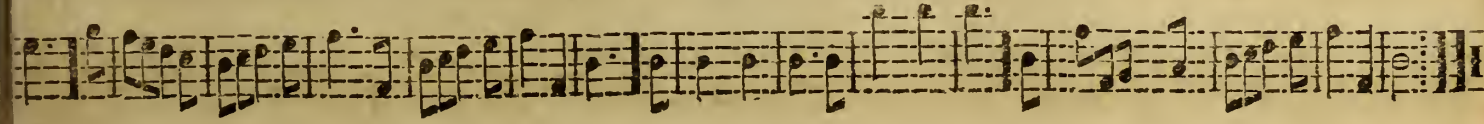


Soft.

Loud.



stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When, &c.



Maeffofo.

Thy hand, unseen, sustains the poles, On which this vast creation rolls; The starry arch proclaims thy pow'r, Thy pencil glows in ev'ry flow'r.

The image shows a three-staff musical score for the hymn 'Blendon'. The top staff is the vocal line, marked 'Maeffofo.' and 'L. M.'. The middle and bottom staves are for piano accompaniment. The music is in 3/2 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'ff'.

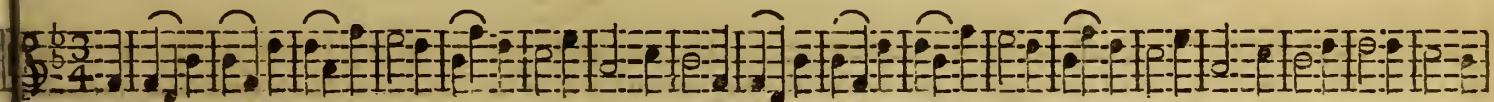
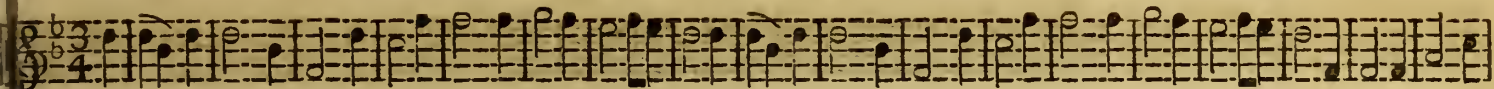
German Hymn. L. M.

PLEYEL.

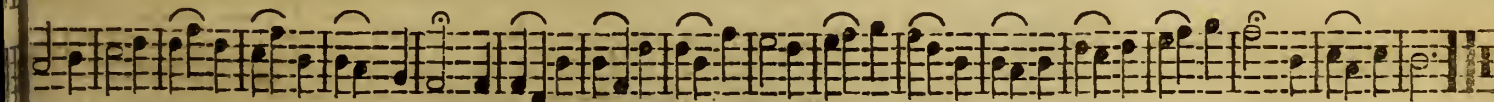
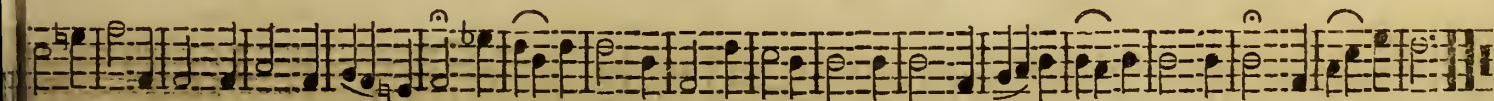
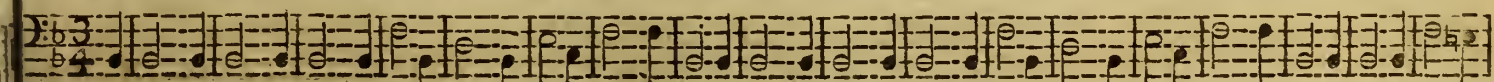
Very Slow.

Time, time, how few thy value weigh! How few will estimate a day! Days, months, and years keep rolling on, The soul neglected and undone.

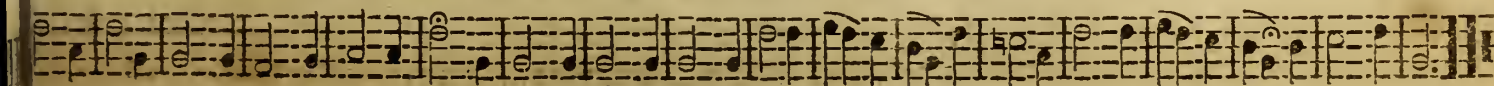
The image shows a three-staff musical score for the hymn 'German Hymn'. The top staff is the vocal line, marked 'Very Slow.' and 'L. M.'. The middle and bottom staves are for piano accompaniment. The music is in 3/2 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'ff'.



Eternal Power ! whose high abode Becomes the grandeur of a God ; Infinite length, beyond the bounds, Where stars revolve their little rounds. The lowest step be-



neath thy feat, Rises too high for Gabriel's feet ; In vain the tall archangel tries To reach the height with wond'ring eyes. To reach, &c.



Musical score for 'Islington' in 3/4 time, L. M. The score consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The lyrics are: 'Jesus, the friend of man, has giv'n His gospel, as our guide to heav'n ; Its aids and comforts how divine ! How bright its fa-, How bright its sacred precepts shine'.

Old Hundred.

L. M.

M. LUTHER.

Musical score for 'Old Hundred' in common time, L. M. The score consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The lyrics are: 'With one consent, let all the earth To God their cheerful voices raise ; Glad homage pay, with awful mirth, And sing before him songs of praise'.

Pia.

My soul, inspir'd with sacred love, God's holy name forever blefs; Of all his favours mindful prove,

Cres.

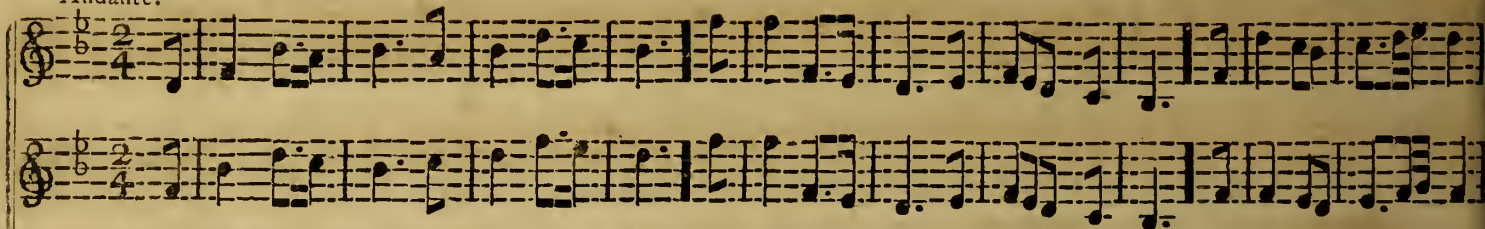
For.

Pia.

For.

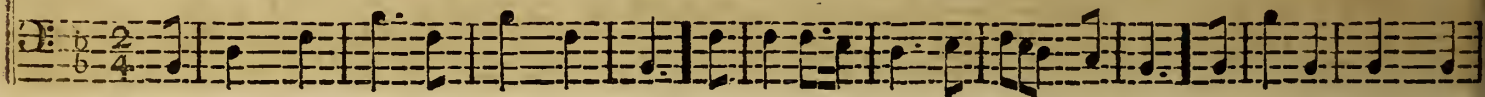
And still thy grateful thanks exprefs. Of all, &c.

Andante.

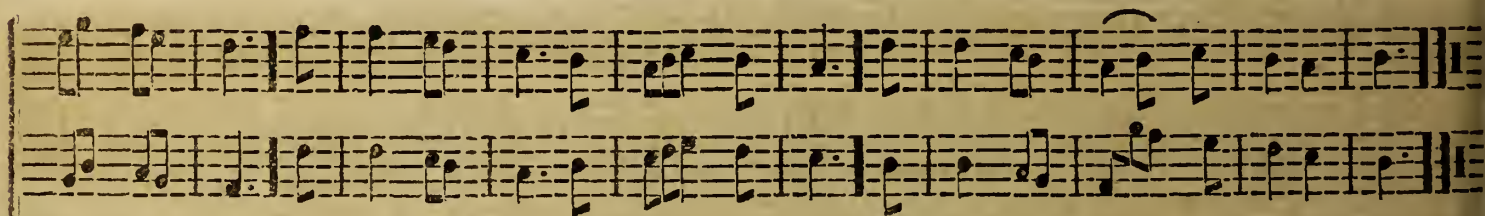


The first system of music consists of two staves in treble clef. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes.

Thou, Lord, by strictest search, hast known My rising up and lying down ; My secret thoughts are



The second system of music consists of one staff in bass clef. The key signature is one flat and the time signature is 2/4. The music continues from the first system, with the bass line providing harmonic support for the vocal line.

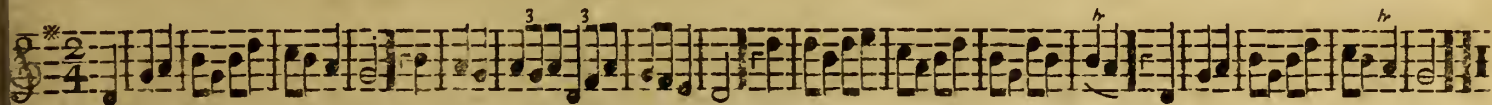


The third system of music consists of two staves in treble clef. The key signature is one flat and the time signature is 2/4. The melody continues on the upper staff, and the accompaniment is on the lower staff. The system concludes with a double bar line.

known to thee, Known long before conceiv'd by me. Known, &c.



The fourth system of music consists of one staff in bass clef. The key signature is one flat and the time signature is 2/4. The music continues from the previous system, with the bass line providing harmonic support for the vocal line. The system concludes with a double bar line.

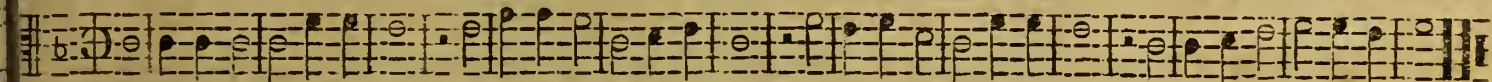
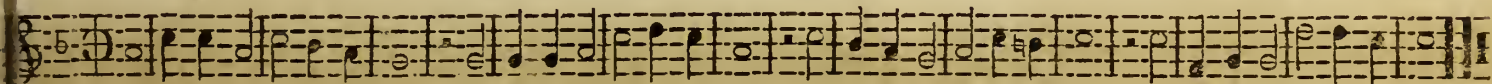


Eternal Source of ev'ry joy ! Well may thy praise our lips employ ; While in thy temple we appear, Whose goodness crowns the circling year.

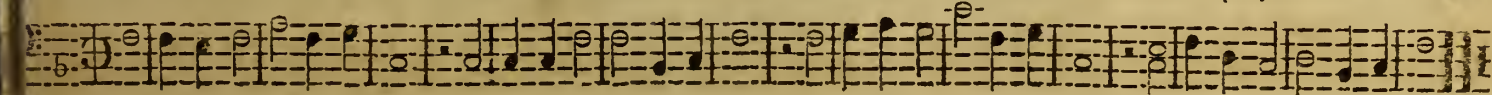
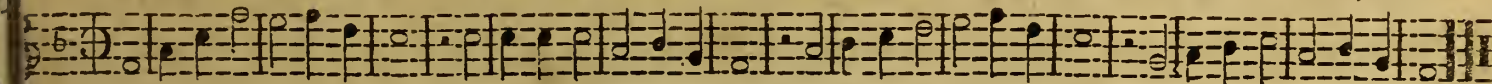


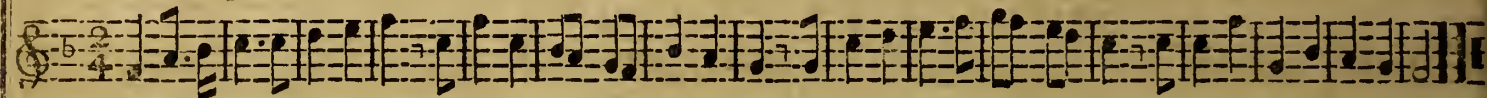
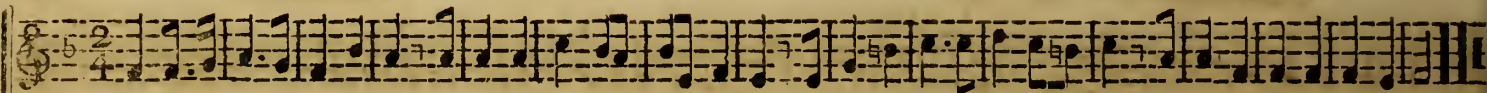
Wells. L. M.

HOLDRAYD.

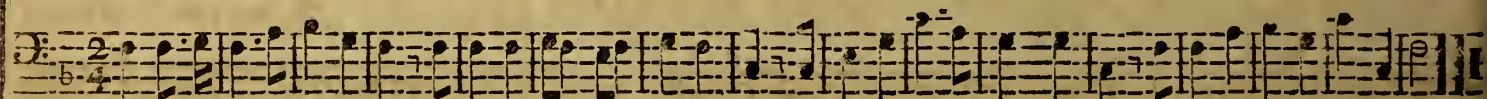


Life is the time to serve the Lord, The time t' infure the great reward, And while the lamp holds out to burn, The vilest sinner may return.





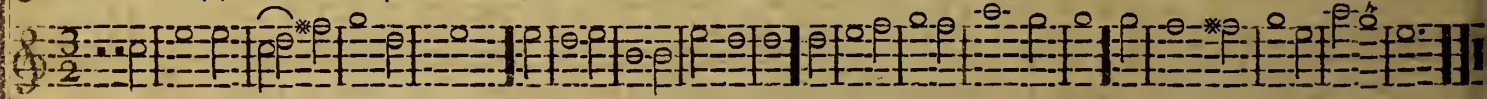
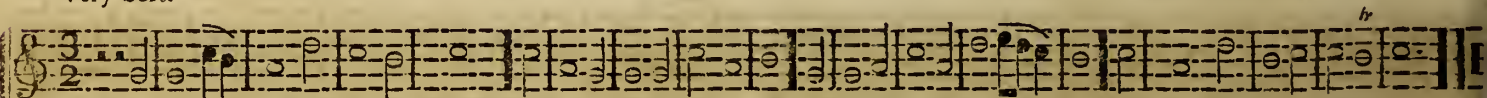
Praise to thy name, eternal God, For all the grace thou shedd'st abroad ; For all thine influence from above, To warm our souls with sacred love.



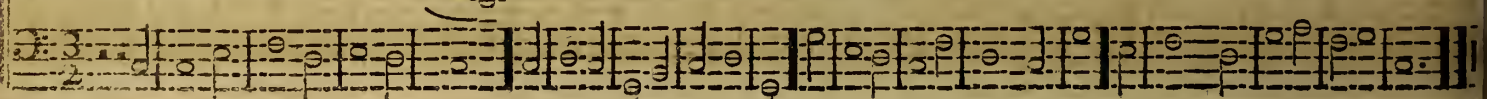
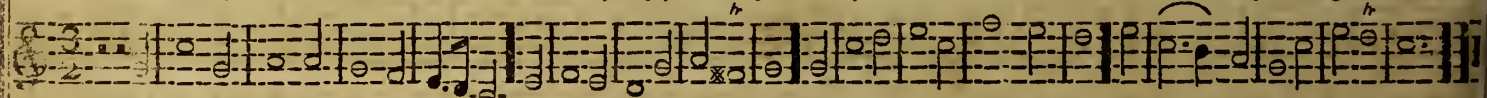
Winchester. L. M.

M. LUTHER.

Very Soft.



Our Father, thron'd above the skies, To thee my empty hands I spread : Thy child of dust beneath thee lies, Who asks thy blessing on his head.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of two flats (Bb and Eb). The music begins with a treble clef and a key signature of two flats. The melody is written in the treble staff, and the bass line is in the bass staff. The first measure contains a treble clef, a key signature of two flats, and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The music continues with various rhythmic patterns and rests.

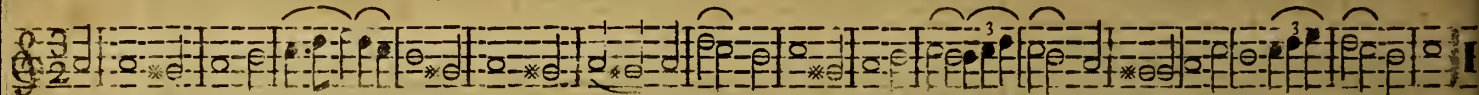
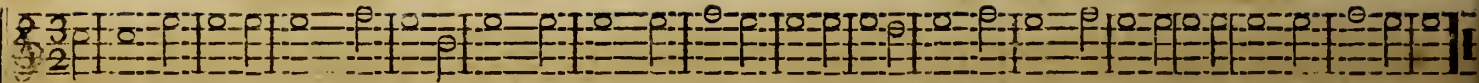
My God, permit me not to be A stranger to myself and thee; Amidst a thousand thoughts I rove, Forgetful of

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of two flats (Bb and Eb). The melody continues from the first system. The first measure contains a treble clef, a key signature of two flats, and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The music continues with various rhythmic patterns and rests.

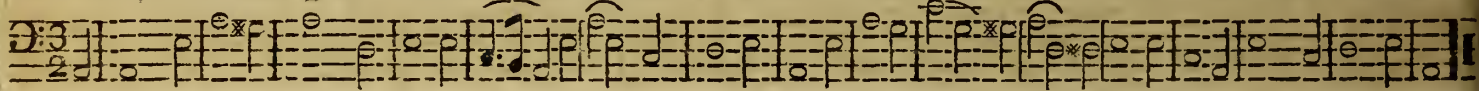
The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of two flats (Bb and Eb). The melody continues from the second system. The first measure contains a treble clef, a key signature of two flats, and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The music continues with various rhythmic patterns and rests.

of my highest love. Amidst a thou - sand thoughts I rove, For - get - ful of my highest love.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of two flats (Bb and Eb). The melody continues from the third system. The first measure contains a treble clef, a key signature of two flats, and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The music continues with various rhythmic patterns and rests.



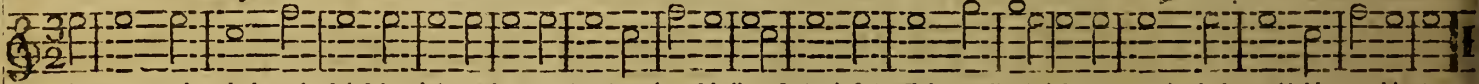
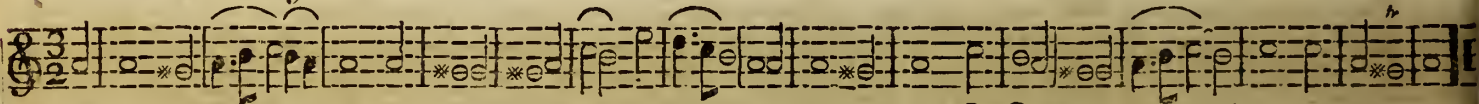
Ye mourning sinners, here disclose Your deep complaints, your various woes; Approach; 'tis Jesus! he can heal The pains which mourning sinners feel.



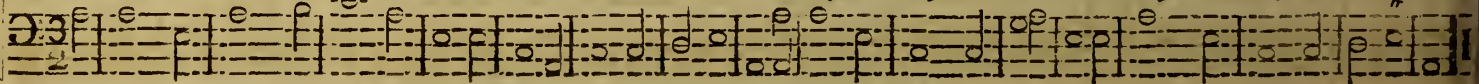
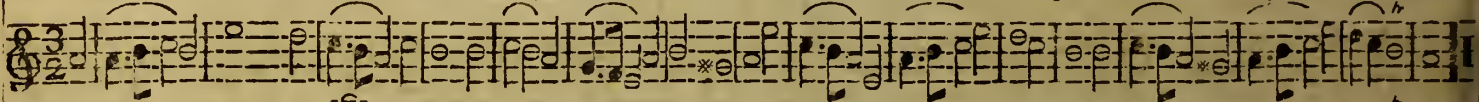
Putney.

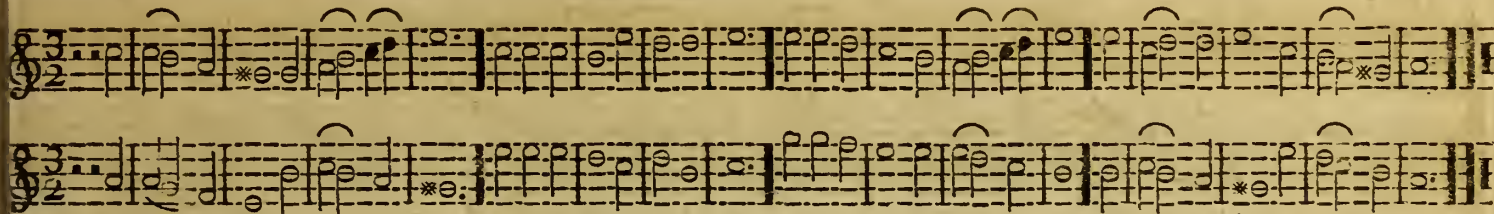
L. M.

WILLIAMS'S COLL.

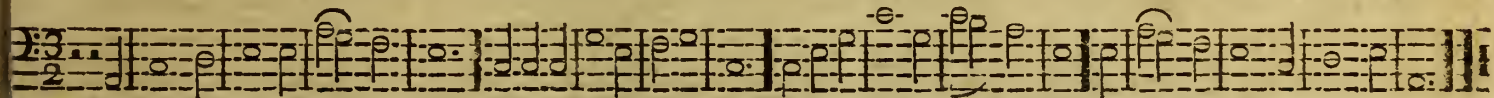


'Twas on that dark and doleful night, When pow'rs of earth and hell arose Against Messiah, God's delight, And friends betray'd him to his foes.





Eternal God! our years amount Scarce to a day in thy account; Like yesterday's departed light, Or the last watch of ending night.



Addison.

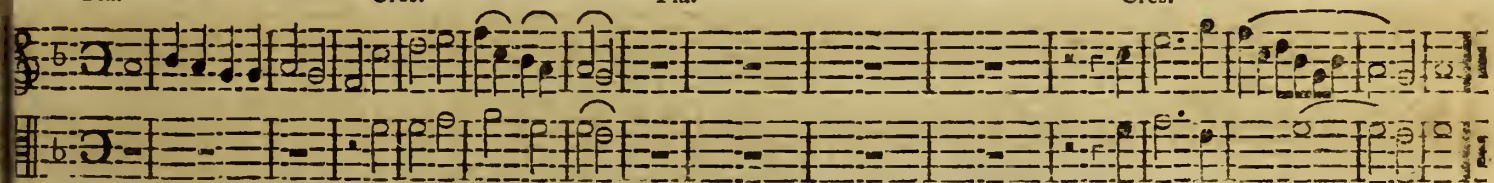
C. M.

Pia.

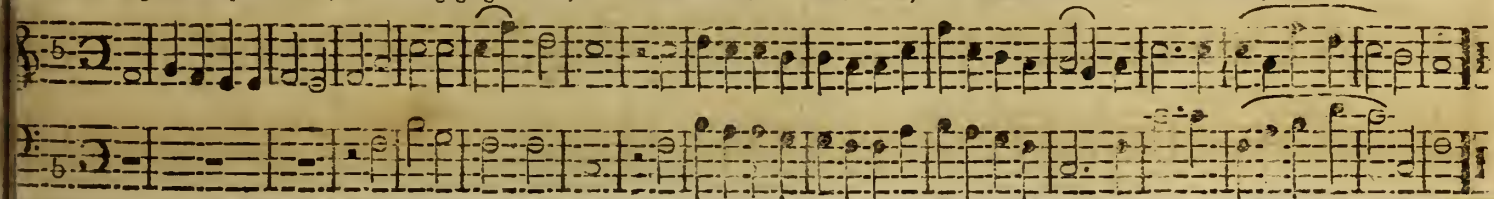
Cres.

Pia.

Cres.



See Isr'el's gentle Shepherd stand, With all engaging charms; Hark! how he calls the tender lambs, And folds them in his arms. And folds, &c.



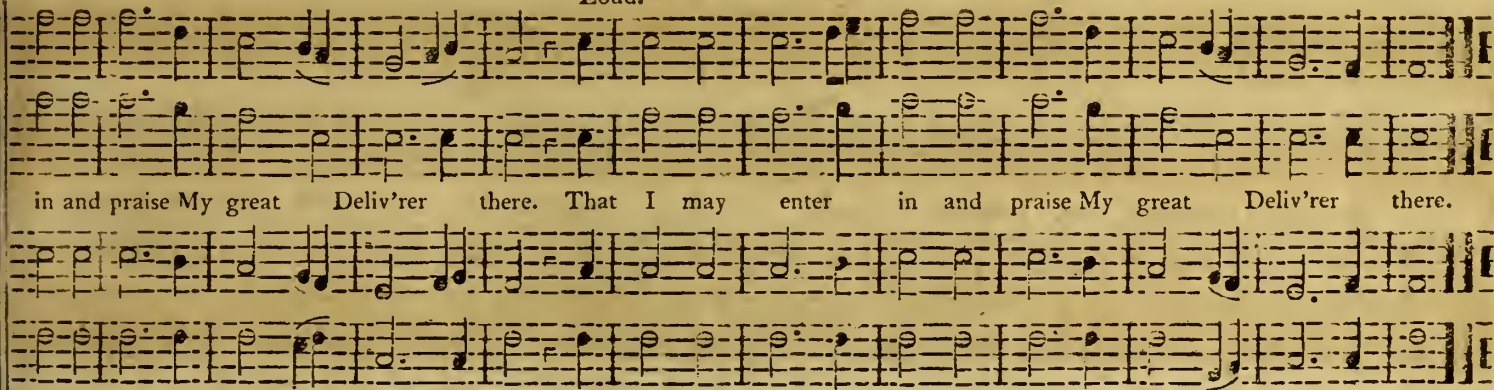
AIR.

When God had sorely me chastis'd, 'Till quite of hope bereav'd, His mercy from the courts of death My

Soft.

fainting life repriev'd. Then open wide the temple gates, To which the just repair, That I may enter

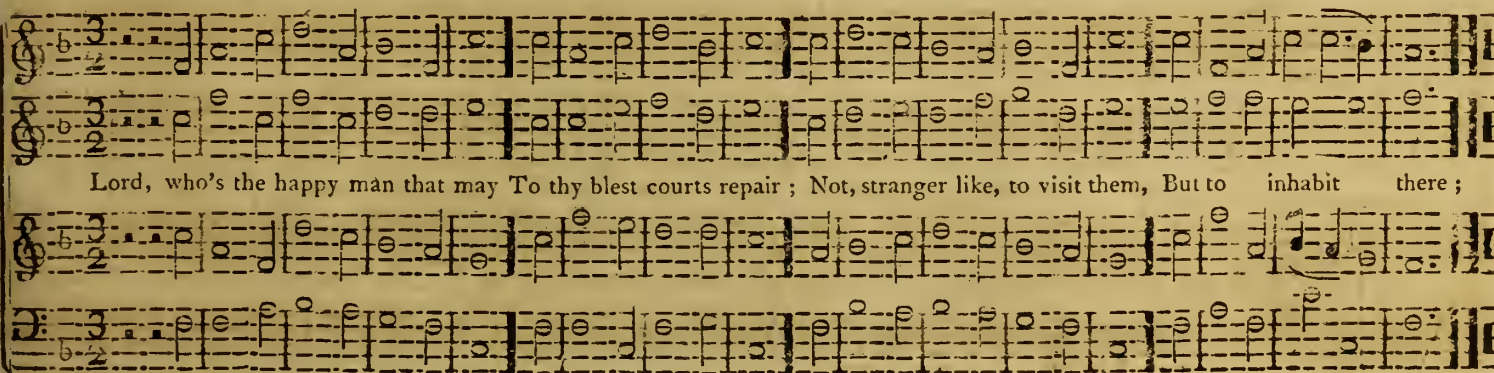
Loud.



in and praise My great Deliv'rer there. That I may enter in and praise My great Deliv'rer there.

Bedford. C. M.

W. WHEALL.



Lord, who's the happy man that may To thy blest courts repair ; Not, stranger like, to visit them, But to inhabit there ;

Great God, to thee my all I owe ; And shall my tongue be still ? Shall constant streams of mercy flow, Unting'd with any ill ?

The musical score for 'Colchester' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are printed between the second and third staves.

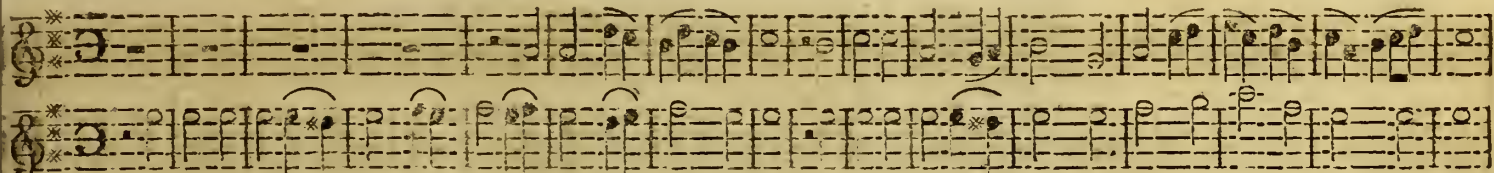
Canterbury.

C. M.

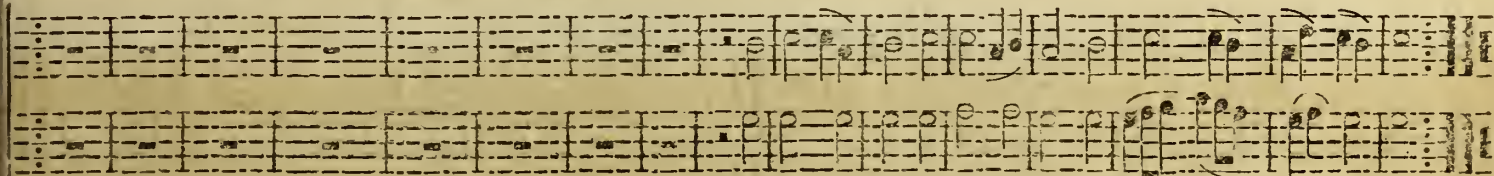
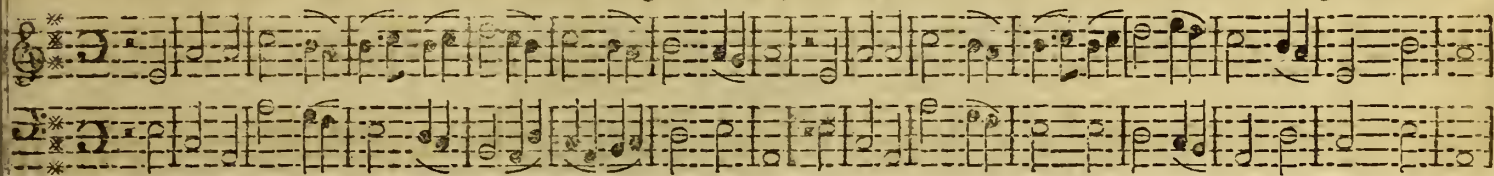
BLANCKS.

Behold, where, breathing love divine, Our dying M^{is}ter stands ; His weeping followers, gath'ring round, Receive his last commands.

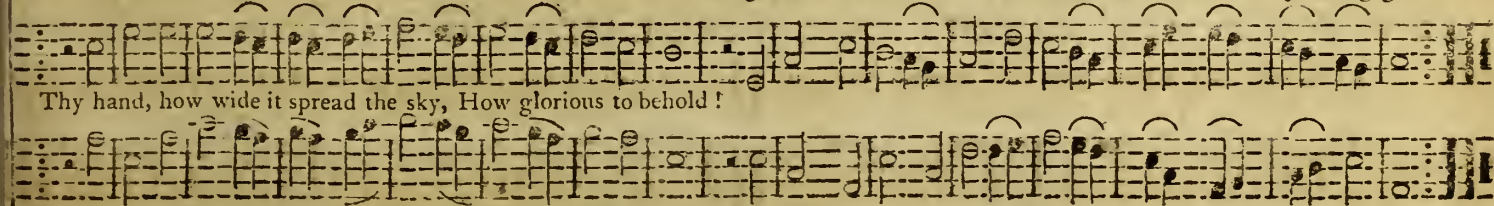
The musical score for 'Canterbury' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are printed between the second and third staves.



Eternal Wisdom ! thee we praise ; Thee the creation sings : With thy loud name, rocks, hills, and seas, And heav'ns high palace rings.



Ting'd with a blue of heav'nly die, And starr'd with sparkling gold.



Thy hand, how wide it spread the sky, How glorious to behold !

AIR.

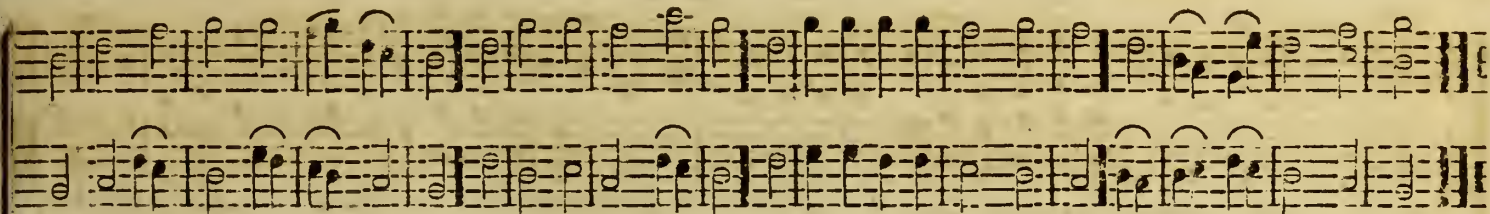
Musical score for 'Franklin' in 2/4 time, C major. The score consists of two systems of two staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line. The lyrics are: 'With songs and honours, founding loud, Address the Lord on high ; Over the heav'ns he spreads his cloud, Over the heav'ns, &c. And waters veil the sky'.

With songs and honours, founding loud, Address the Lord on high ; Over the heav'ns he spreads his cloud, Over the heav'ns, &c. And waters veil the sky

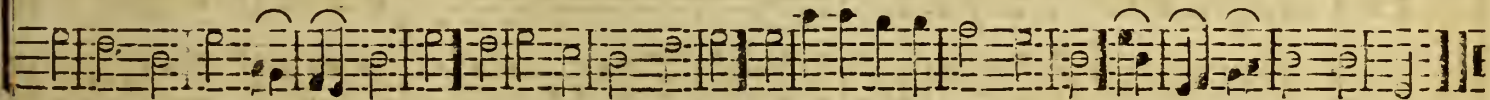
Great Milton. C. M.

Musical score for 'Great Milton' in common time, C major. The score consists of two systems of two staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature of C. The melody is written in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line. The lyrics are: 'Again the Lord of light and life Awakes the kindling ray ; Unseals the eye-lids of the morn, And pours increasing day'.

Again the Lord of light and life Awakes the kindling ray ; Unseals the eye-lids of the morn, And pours increasing day

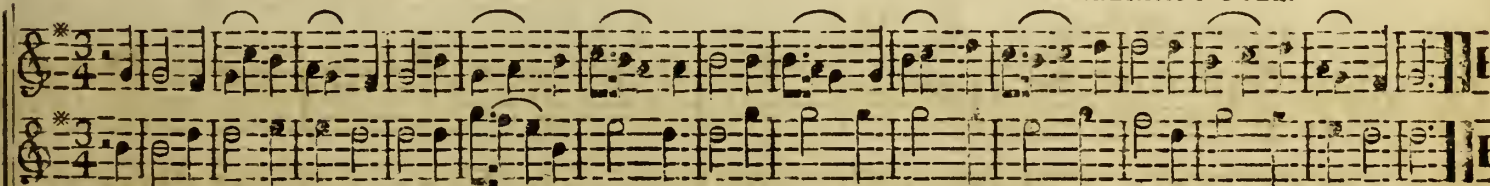


O what a night was that, which wrapt The heathen world in gloom! O what a sun which broke, this day, Triumphant from the tomb!

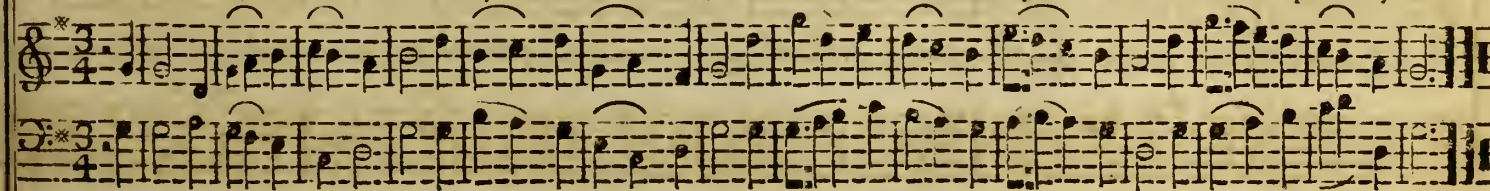


x *Irish.* C. M.

WILLIAMS'S COLL.



How blest is he, who ne'er consents By ill advice to walk, Nor stands in sinners' ways, nor sits Where men profanely talk.



The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests, some grouped by slurs. The lower staff is a piano accompaniment in C-clef, featuring chords and single notes.

Ye hearts, with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry earthly charm, A

The second system of music continues the composition. It features a vocal line on a G-clef staff and a piano accompaniment on a C-clef staff. The notation includes various note values, rests, and slurs, with the piano part providing harmonic support.

The third system of music continues the composition. It features a vocal line on a G-clef staff and a piano accompaniment on a C-clef staff. The notation includes various note values, rests, and slurs, with the piano part providing harmonic support.

Saviour's voice to hear. And turn from ev'ry earthly charm, A Saviour's voice to hear.

The fourth system of music concludes the piece. It features a vocal line on a G-clef staff and a piano accompaniment on a C-clef staff. The notation includes various note values, rests, and slurs, with the piano part providing harmonic support.

The first system of musical notation for 'Mear.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a common time signature 'C' and a key signature of one sharp (F#). The music is written in a simple, hymn-like style with mostly quarter and half notes.

Great God ! with wonder and with praise, On all thy works I look : But still thy wisdom, pow'r, and grace, Shine brighter in thy book.

The second system of musical notation for 'Mear.' consists of two staves, continuing the melody and bass line from the first system. It maintains the same time signature and key signature.

× *St. Anne's.* C. M.

DR. CROFT.

The first system of musical notation for 'St. Anne's.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a common time signature 'C' and a key signature of one sharp (F#). The melody in the treble clef is more active than in the first hymn, featuring some eighth notes and a key signature change to one flat (Bb) in the latter part of the system.

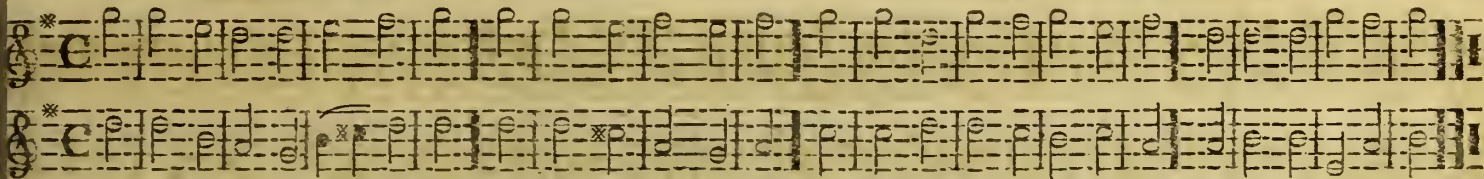
How eagerly do men pursue Each idle childish toy ; And venture everlasting death, To win a moment's joy.

The second system of musical notation for 'St. Anne's.' consists of two staves, continuing the melody and bass line. It maintains the same time signature and key signature.

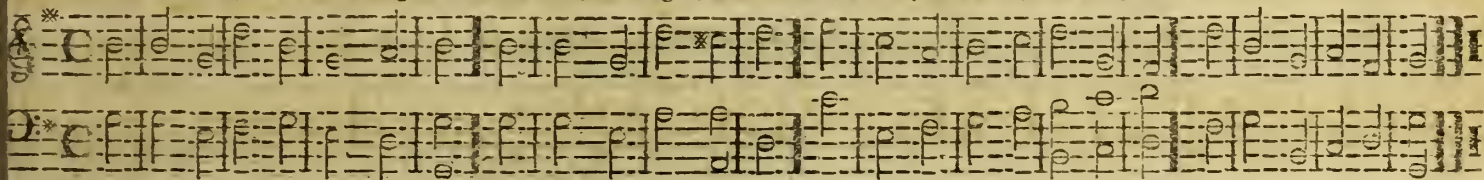
When all thy mercies, O my God, My rising soul surveys ; Transported with the view, I'm lost In wonder, love and praise.

Piano.

O how shall words, with equal warmth, The gratitude declare, That glows within my ravish'd heart ? But thou canst read it there.



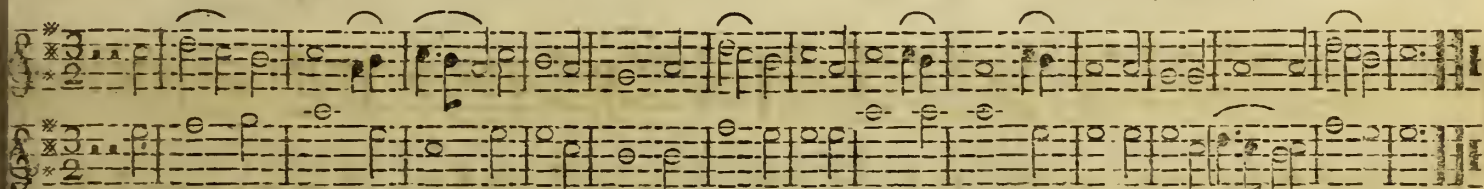
Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him who rules the skies.



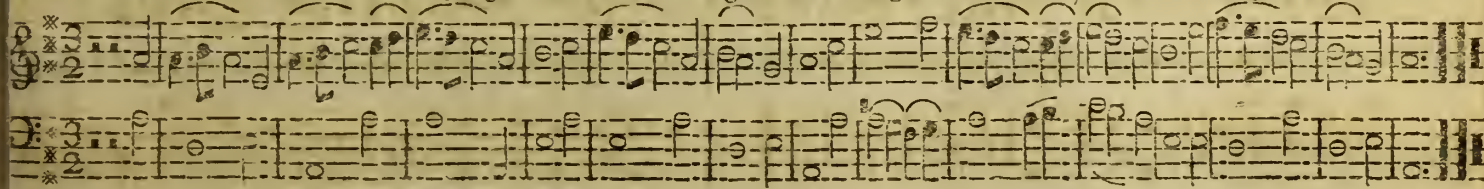
x St. Martin's.

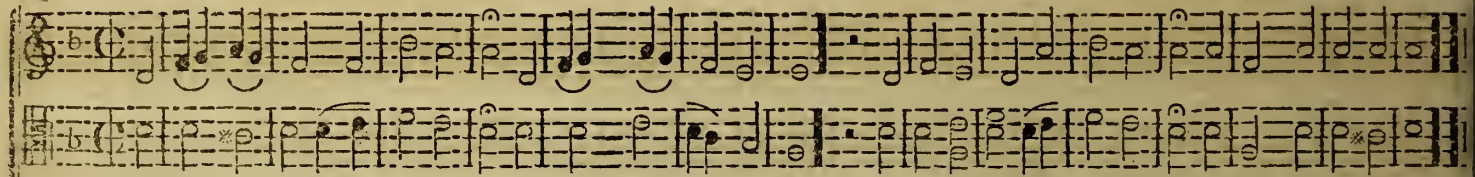
C. M.

TANSUR.

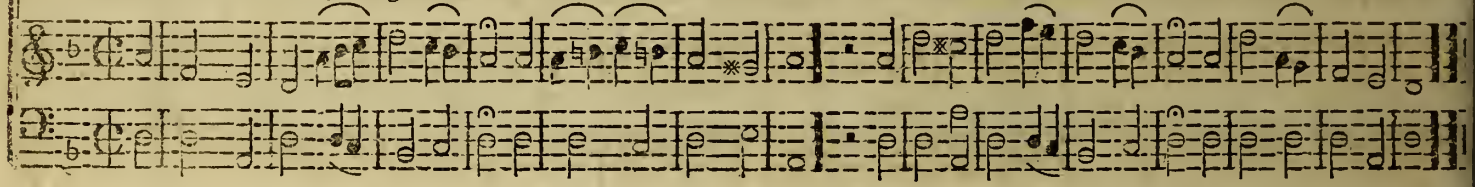


While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.





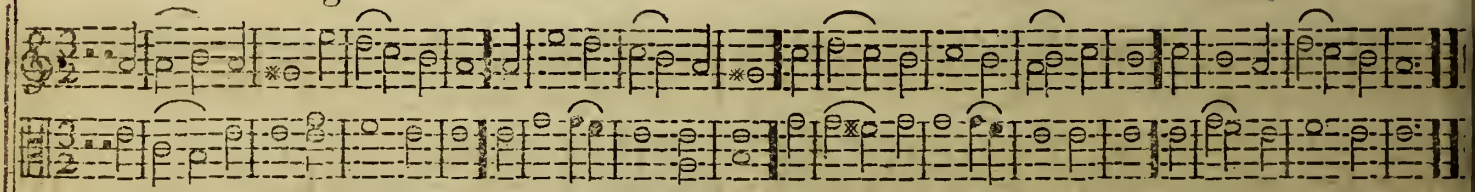
Why do we mourn departing friends, Or shake at death's alarms ? 'Tis but the voice that Jesus sends, To call them to his arms.



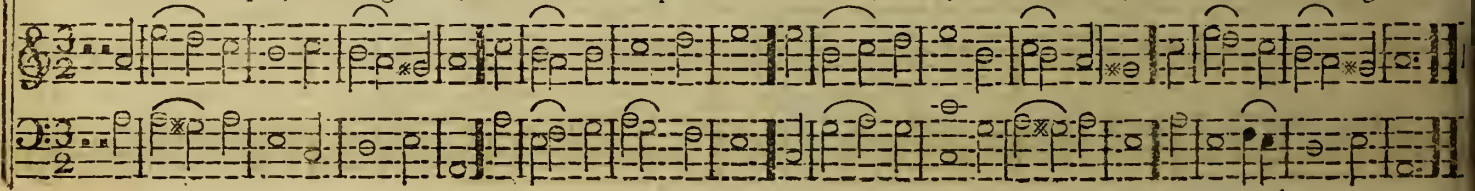
Broomsgrove.

C. M.

TANSUR.



Life is a span, a fleeting hour ; How soon the vapour flies ! Man is a tender, transient flower, That e'en in blooming dies !



The first system of musical notation for 'Buckingham' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with mostly quarter and eighth notes. Both staves feature phrasing slurs and dynamic markings.

And now, my soul, the circling sun Has all his beams withdrawn ; Once more his daily race is run, And gloomy night comes on.

The second system of musical notation for 'Buckingham' continues the melody and accompaniment from the first system. It maintains the same musical structure and includes the same phrasing and dynamic markings.

Elgin.

C. M.

WILLIAMS'S COLL.

The first system of musical notation for 'Elgin' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The melody is characterized by a more rhythmic and repetitive pattern compared to 'Buckingham'. The lower staff is in bass clef and provides a simple harmonic accompaniment. The notation includes phrasing slurs and dynamic markings.

O Happiness ! where art thou hid ? Where is thy mansion found ? Sought through the varying scenes in vain Of earth's capacious round.

The second system of musical notation for 'Elgin' continues the melody and accompaniment. It maintains the same musical structure and includes the same phrasing and dynamic markings.

Plymouth. C. M.

The first system of musical notation for 'Plymouth' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Now let our pains be all forgot, Our hearts no more repine ; Our suff'rings are not worth a thought, When, Lord, compared to thine

The second system of musical notation for 'Plymouth' continues the melody and bass line from the first system. It includes a vocal line in the upper staff and a bass line in the lower staff, with a repeat sign at the end of the system.

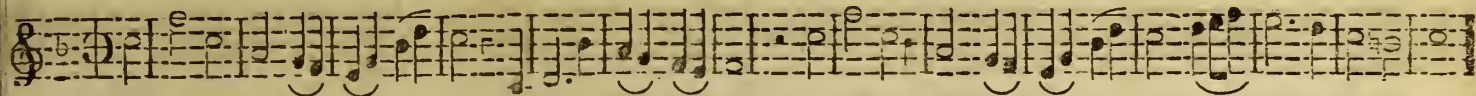
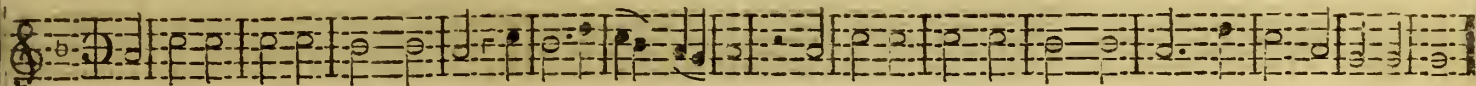
Windsor. C. M.

KIRBY.

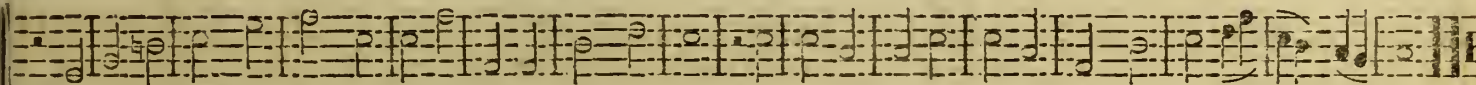
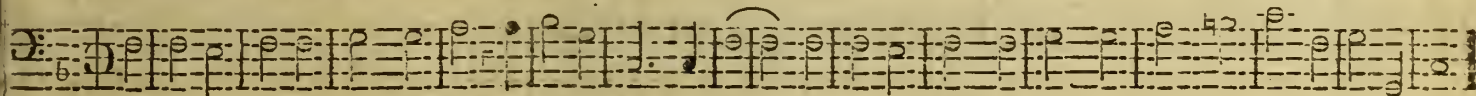
The first system of musical notation for 'Windsor' consists of two staves. The upper staff is in treble clef with a common time (C) signature. The lower staff is in bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

If Providence, to try my heart, Afflictions should prepare ; To God submissive may I bend, And keep me from despair.

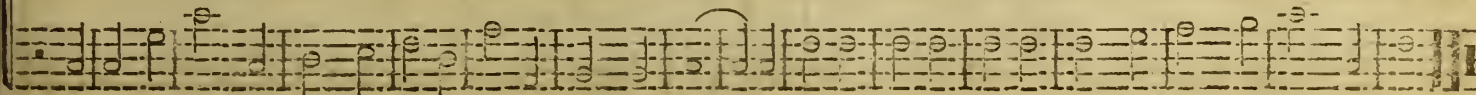
The second system of musical notation for 'Windsor' continues the melody and bass line from the first system. It includes a vocal line in the upper staff and a bass line in the lower staff, with a repeat sign at the end of the system.

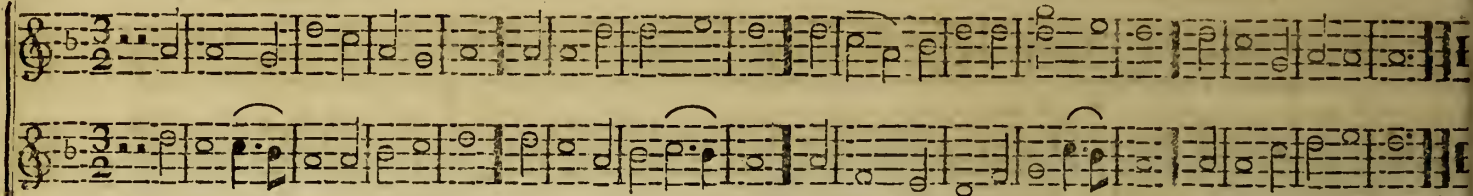


O blest Religion ! heav'nly fair ! Thy kind, thy healing pow'r, Can sweeten pain, alleviate care, And gild each gloomy hour.

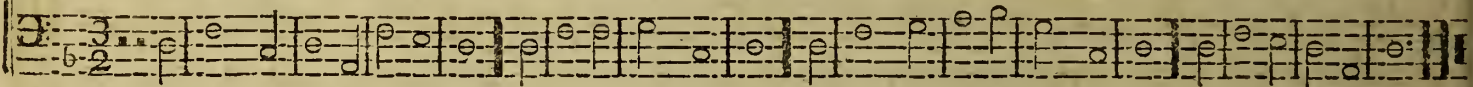


When dismal thoughts, and boding fears, The trembling heart invade ; And all the face of nature wears A universal shade.



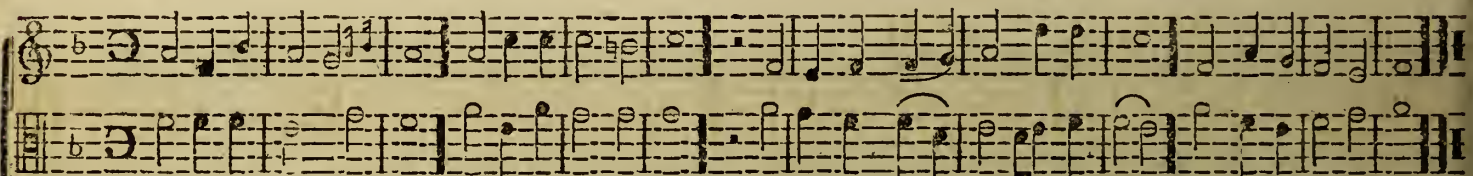


Teach me the measure of my days, Thou Maker of my frame : I would survey life's narrow space, And learn how frail I am.

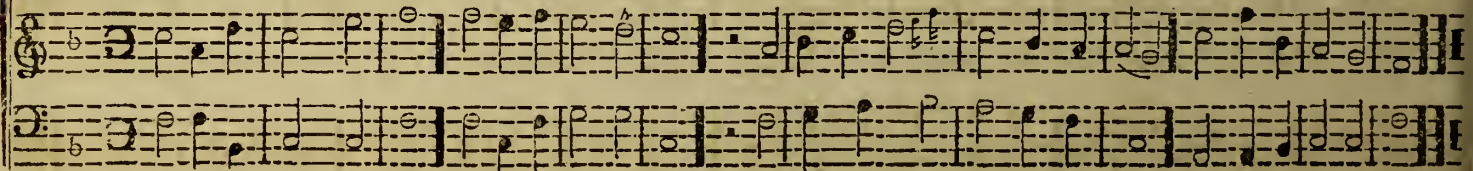
*St. Paul's.*

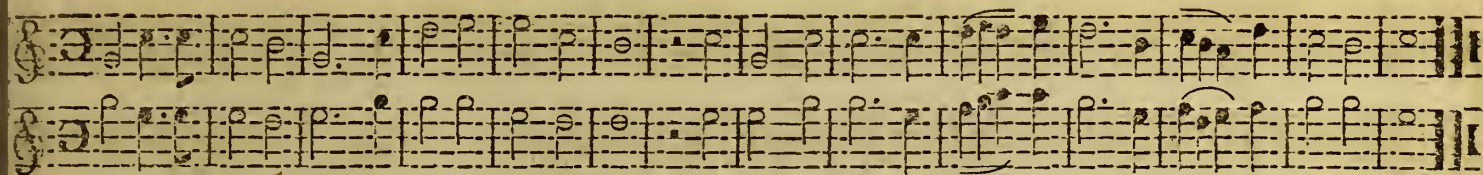
S. M.

WILLIAMS'S COLL.

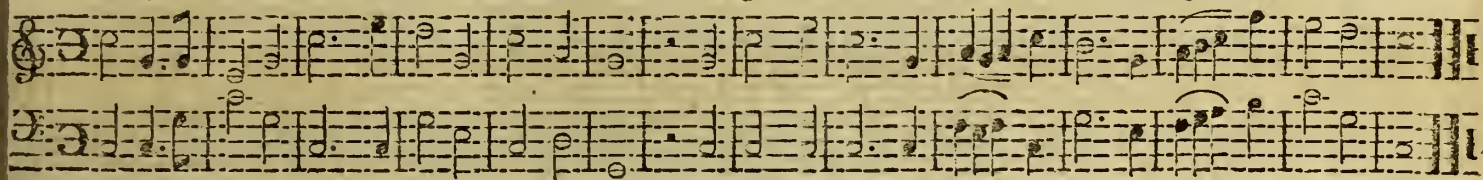


Behold ! the lofty sky Declares its Maker God ; And all his glorious works on high, Proclaim his power abroad.





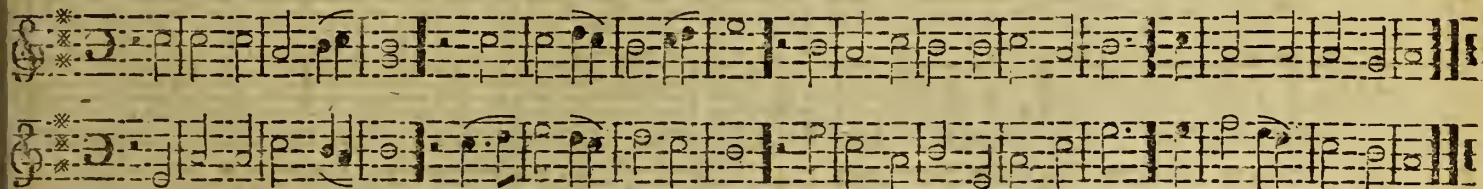
Almighty Maker, God! How wondrous is thy name! Thy glories how diffus'd abroad Through the creation's frame!



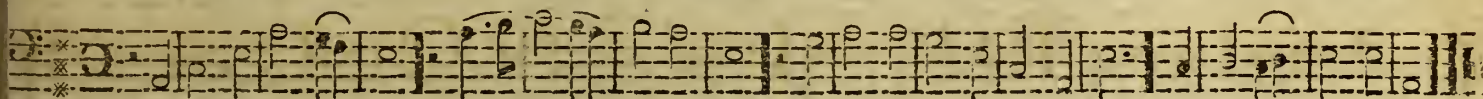
St. Thomas.

S. M.

WILLIAMS'S COLL.



To bless thy chosen race In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine.



'Tis Wisdom's earnest cry, Wisdom, the voice of God, To young and old, the low and high, Utters his will abroad.

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents (marked with 'h') throughout the piece.

✕ *Aylesbury.*

S. M

J. CHETHAM.

As various as the moon, Is man's estate below ; To his bright day of gladness soon Succeeds a night of woe.

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is C major, and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents (marked with 'x') throughout the piece.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with various rhythmic patterns including eighth and sixteenth notes. The lower staff is a piano accompaniment in bass clef, starting with a whole note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with a steady accompaniment of eighth and sixteenth notes.

Ye boundless realms of joy, Exalt your Maker's fame ; His praise your songs employ Above the

The second system of music continues the vocal and piano parts from the first system. The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides harmonic support with consistent rhythmic patterns.

H 3^d pa 69-

The third system of music continues the composition. The vocal line has a more active melodic line with many eighth and sixteenth notes. The piano accompaniment remains consistent in style and rhythm.

starry frame : Your voices raise, Ye Cherubim, And Ser - aph - im To sing his praise.

The fourth system of music concludes the piece. The vocal line ends with a final melodic phrase, and the piano accompaniment provides a concluding harmonic structure.

Slow.

The first system of music consists of two staves. The upper staff is a treble clef staff in 3/4 time, and the lower staff is a bass clef staff in 3/4 time. The music is written in a simple, hymn-like style with quarter and eighth notes.

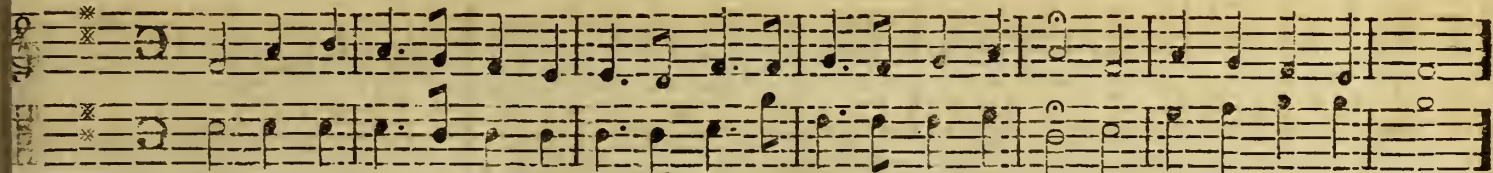
Ye saints and servants of the Lord, The triumphs of his name record ; His sacred name forever bless :

The second system of music continues the melody from the first system. It features a treble clef staff and a bass clef staff, both in 3/4 time. The notation includes various note values and rests, with a small 'x' mark above a note in the treble staff.

The third system of music continues the melody. It features a treble clef staff and a bass clef staff, both in 3/4 time. The notation includes various note values and rests, with a small 'e' mark above a note in the bass staff.

Where'er the circling sun displays His rising beams, or setting rays, Due praise to his great name address.

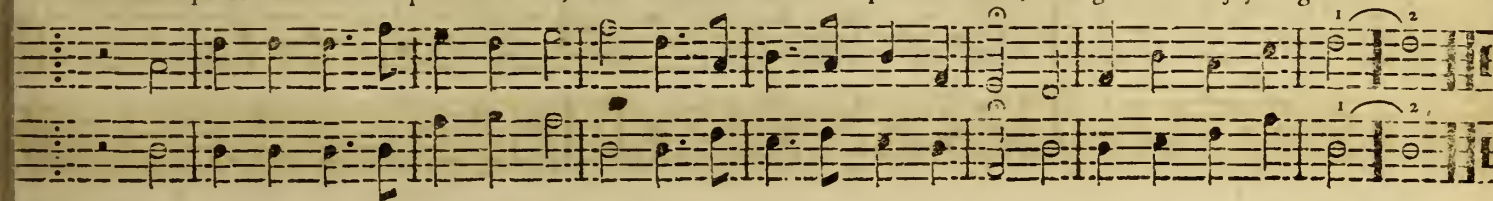
The fourth system of music concludes the piece. It features a treble clef staff and a bass clef staff, both in 3/4 time. The notation includes various note values and rests, ending with a double bar line.

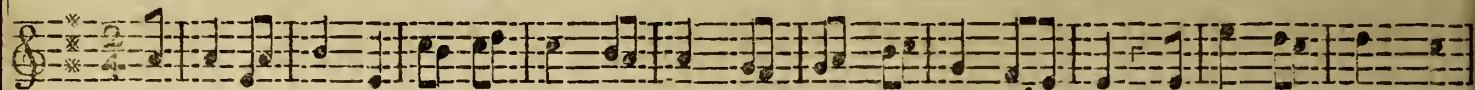


When life's tempestuous storms are o'er ; How calm he meets the friendly shore, Who liv'd averse to sin.

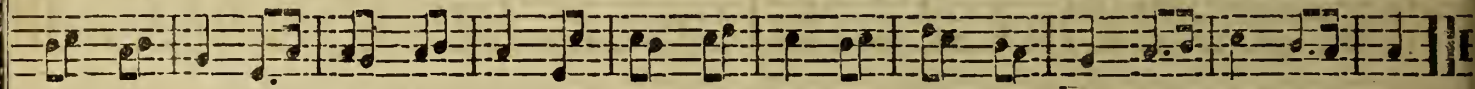
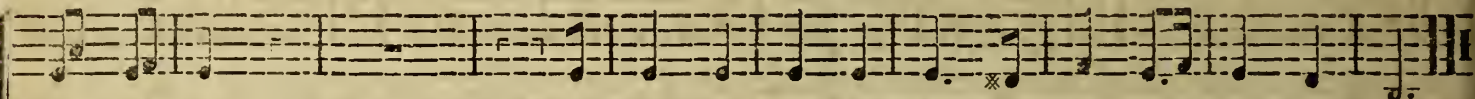


Such peace on virtue's paths attends, That where the sinner's pleasure ends, The good man's joys begin.

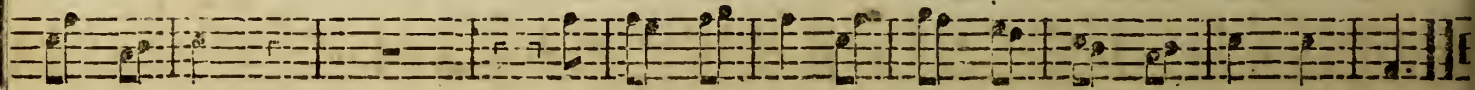


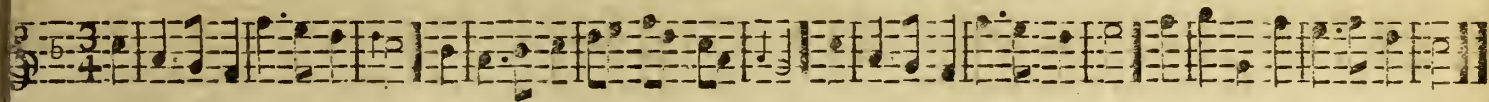
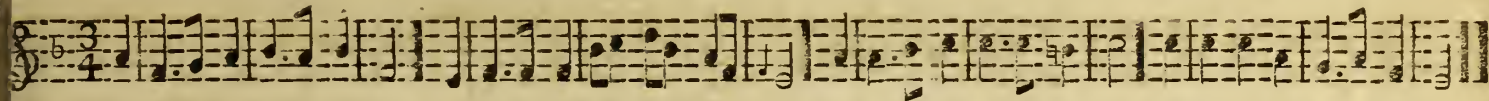


Bless'd Jesus ! how di - vine - ly bright In thee each heav'nly virtue shone ; When, for our sakes, in-

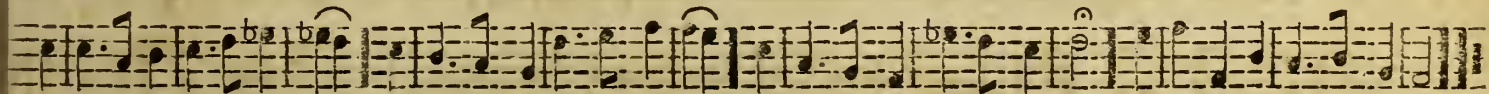
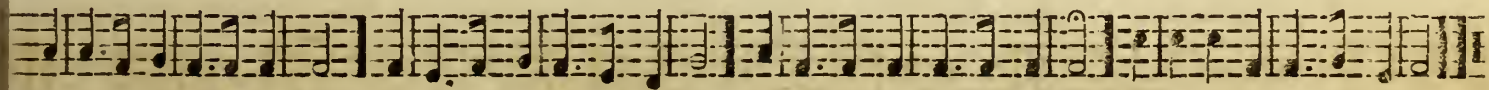
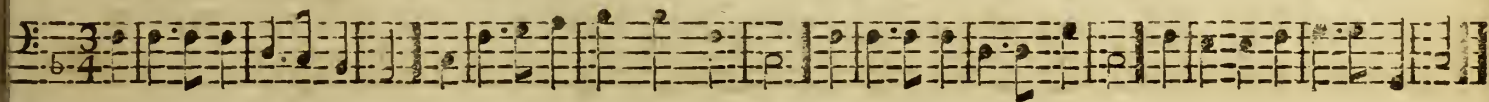


carnate here, How justly styl'd the "Holy One." How justly styl'd the "Holy One."

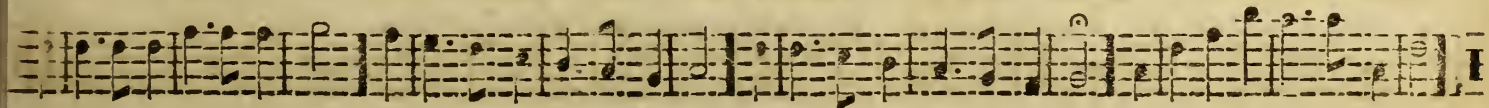




How cheerful, along the gay mead, The daisies and cowslips appear ; The flocks, as they carelessly feed, Rejoice in the spring of the year.



The myrtles that shade the gay bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.



Slow.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a 4/4 time signature. It begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5. The melody continues with various note values and rests, ending with a double bar line. The lower staff is a piano accompaniment in bass clef with a 4/4 time signature. It starts with a whole note G3, followed by quarter notes A3, B3, and C4. The accompaniment features a steady rhythmic pattern of quarter notes and rests.

Who, of himself, can find The error of his ways? Left to himself, with daring mind, From God and heav'n he strays.

The second system of music continues the vocal and piano parts from the first system. The vocal line (treble clef, 4/4) continues with notes like E5, D5, C5, and B4. The piano accompaniment (bass clef, 4/4) maintains its rhythmic accompaniment with quarter notes and rests.

Mayhew.

L. P. M.

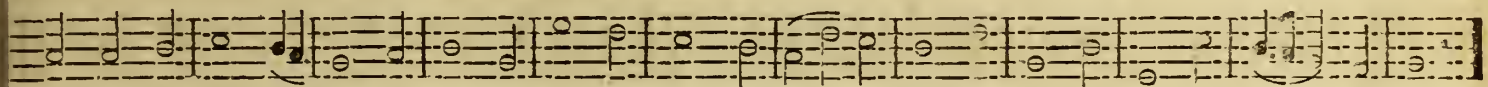
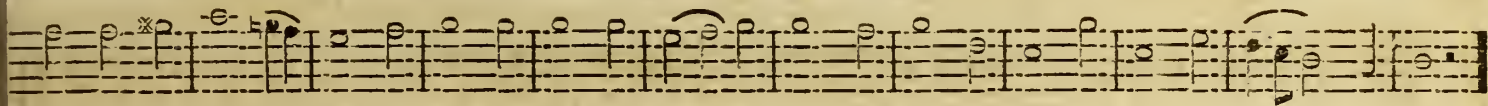
DR. MILLER.

Con Spirito.

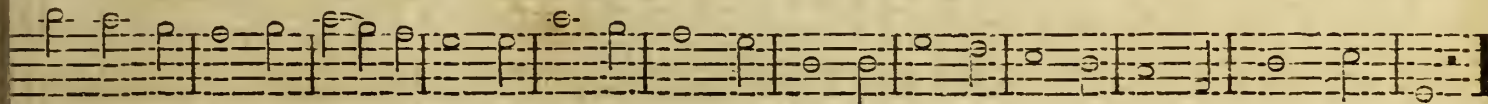
The first system of music for 'Mayhew' consists of two staves. The upper staff is a vocal line in treble clef with a 4/4 time signature. It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The melody is characterized by wide intervals and a strong rhythmic pulse. The lower staff is a piano accompaniment in bass clef with a 4/4 time signature. It starts with a whole note G3, followed by quarter notes A3, B3, and C4. The accompaniment features a steady rhythmic pattern of quarter notes and rests.

Sing to the Lord a new made song, Let earth, in one assembled throng, Her common Patron's praise resound.

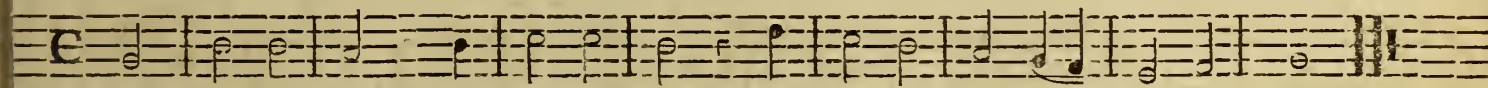
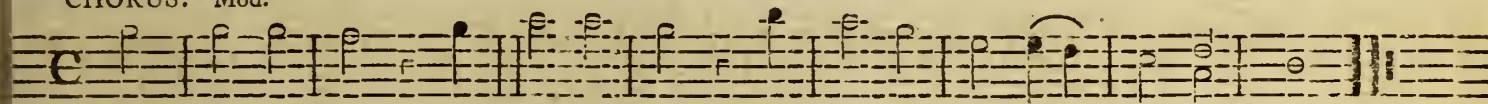
The second system of music continues the vocal and piano parts from the first system. The vocal line (treble clef, 4/4) continues with notes like D5, C5, B4, and A4. The piano accompaniment (bass clef, 4/4) maintains its rhythmic accompaniment with quarter notes and rests.



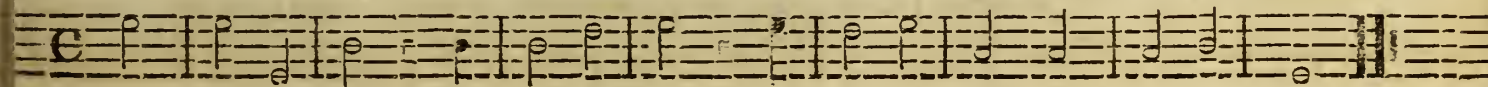
Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - va - tion crown'd.

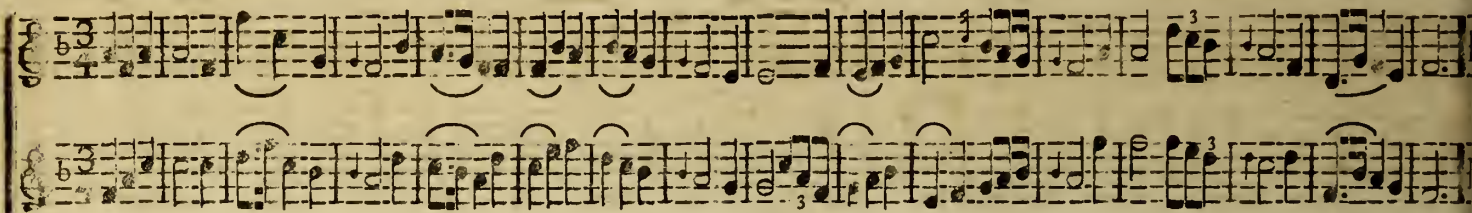


CHORUS. Mod.

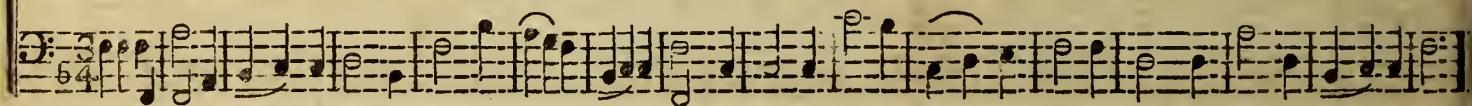


To heathen lands his fame rehearse, His wonders to the u - ni - verse.





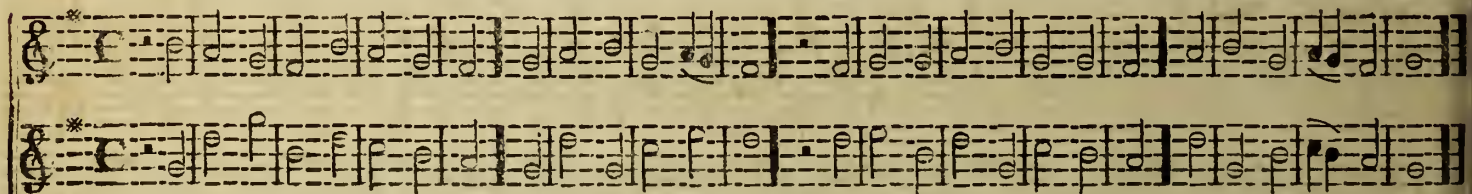
Where shall the tribes of Adam find The fov'reign good to fill the mind ? Ye sons of moral wisdom show The spring whence living waters flow.



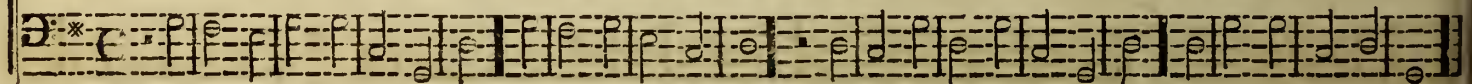
St. David's.

C. M.

J. MILTON.



Eternal Wisdom ! thee we praise ; Thee the creation sings ; With thy loud name, rocks, hills and seas, And heaven's high palace ring



Thou sacred Pow'r, in heav'n a - bove, E - ter - nal and supreme !

Accept the faint address we make, To thy a - dor - ed name.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a keyboard accompaniment in bass clef. The music is in common time and features a series of quarter and eighth notes.

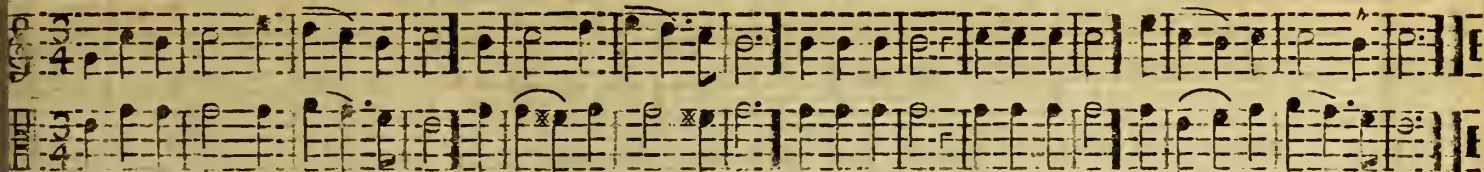
O praise ye the Lord ; Prepare your glad voice, His praise in the great Assembly to sing :

The second system of music continues the vocal line and keyboard accompaniment from the first system. It features similar rhythmic patterns and melodic lines.

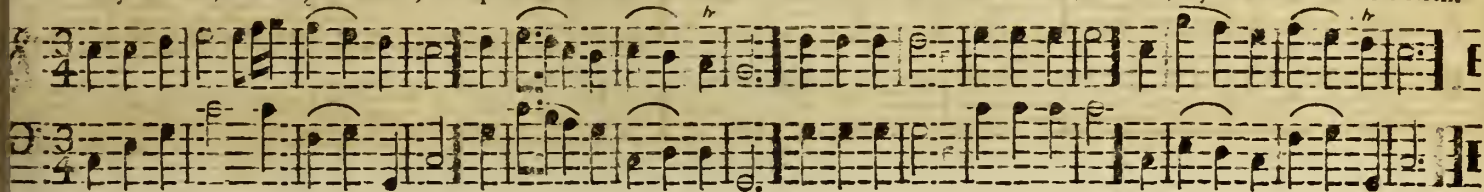
The third system of music continues the vocal line and keyboard accompaniment. The vocal line includes some longer note values and rests.

In our great Cre - a - tor Let Isr'el rejoice, And children of Sion Be glad in their King.

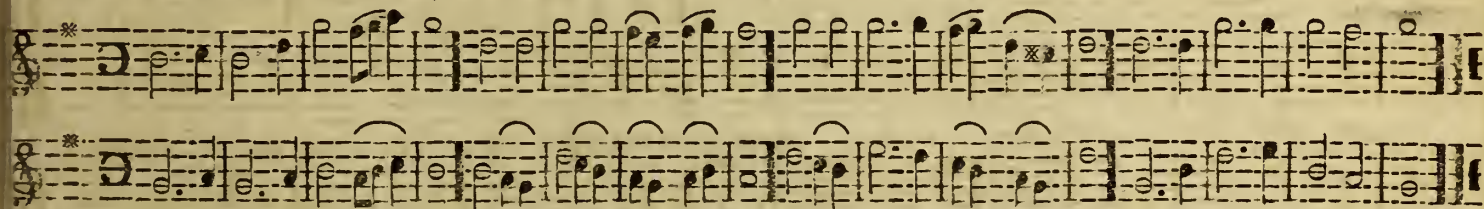
The fourth system of music concludes the vocal line and keyboard accompaniment. It features a final cadence with a double bar line.



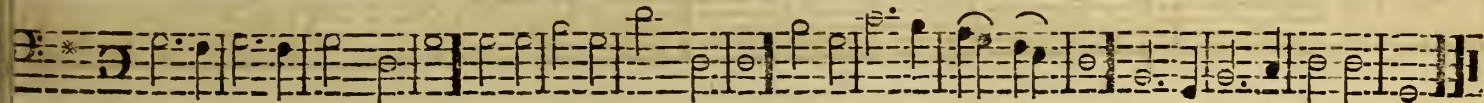
Glory to God, who reigns above ; Let peace surround the earth : Mortals shall know their Maker's love, By their Redeemer's birth.

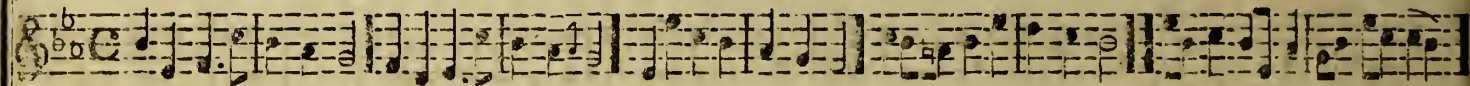
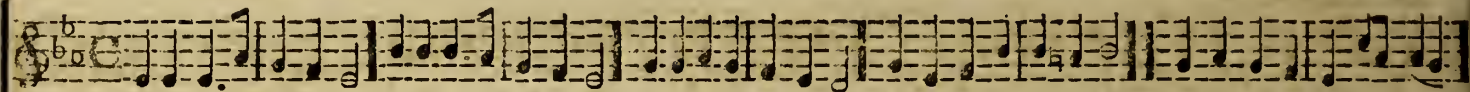
*Cookham.*

7s.

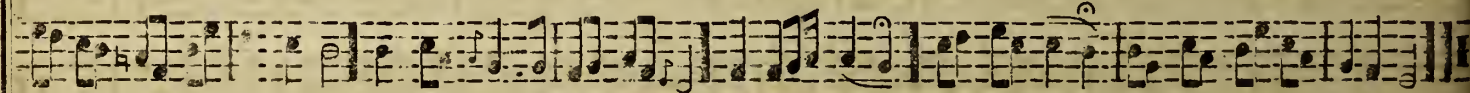
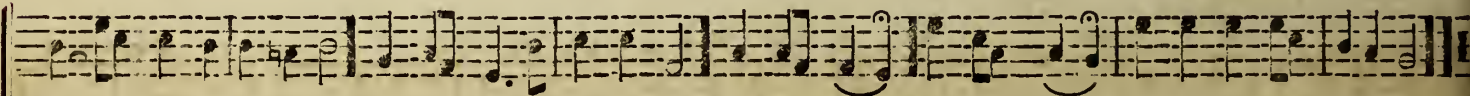
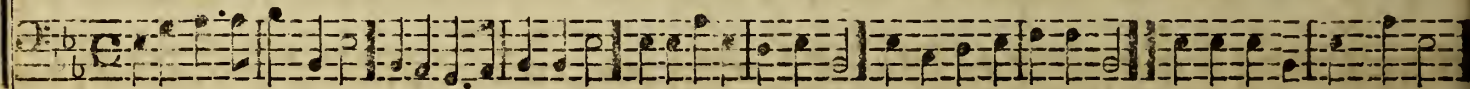


Praise to God, immortal praise, For the love that crowns our days ; Bounteous source of every joy, Let thy praise our tongues employ.

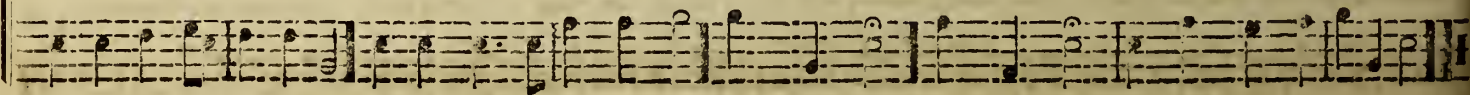




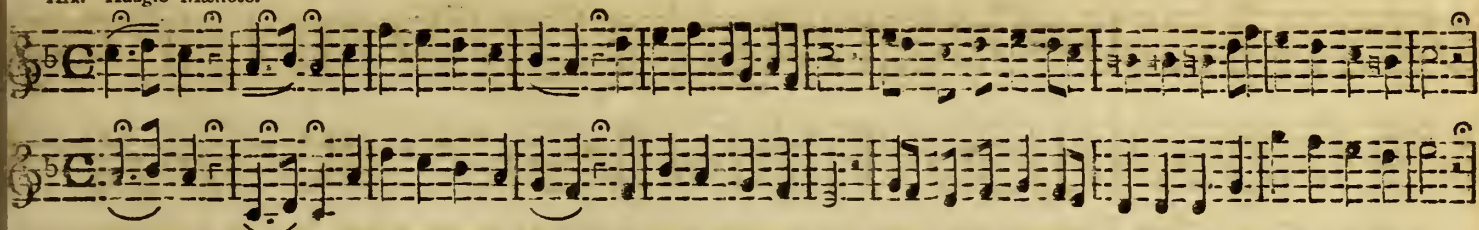
Should thine alter'd hand refrain, Th' early and the latter rain; Blast each op'ning bud of joy, And the rising year destroy; Yet to thee my soul should raise



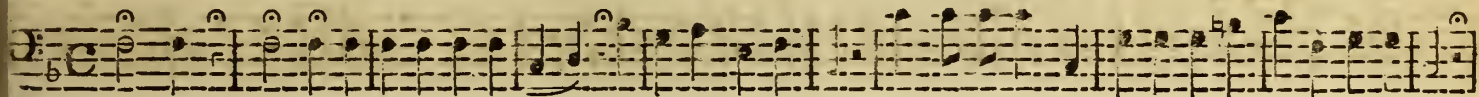
Grateful vows and solemn praise; And, when ev'ry blessing's flown, Love thee—for, Love thee—for, Love thee—for thyself alone.



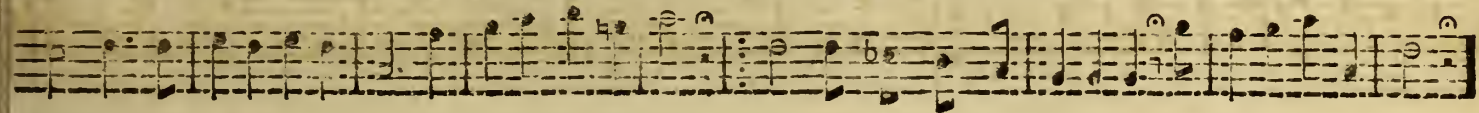
AIR. Adagio Maestoso.



Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.



Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.



Andante gracioso.

But when we view thy great design, To save rebellious worms,

Where vengeance and compassion join In their di - vin - est forms :

Piano.

Forte.

Here the whole Deity is known; Nor dares a creature guess Which of the glories brightest shone, The justice or the grace.

Soft.

Siciliano andante.

Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name, And try their choicest strains. O may I

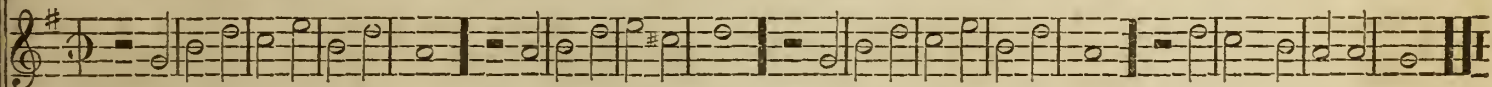
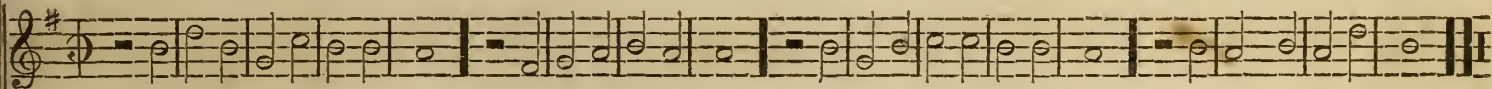
Piano.

Repeat loud.

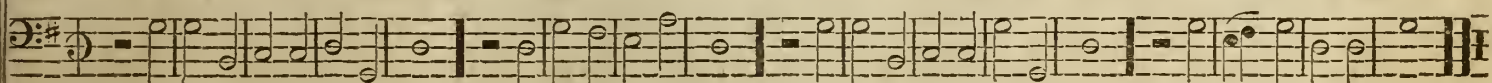
bear some humble part, In that immortal song; Wonder and joy shall tune my heart, And love command my tongue.

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Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And quickens all the rest.

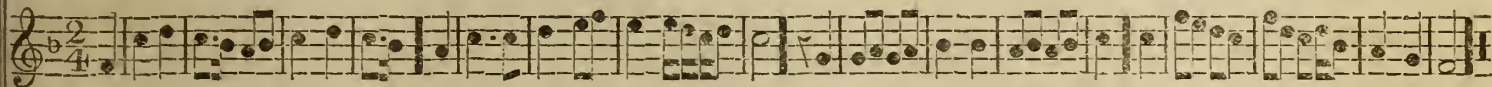
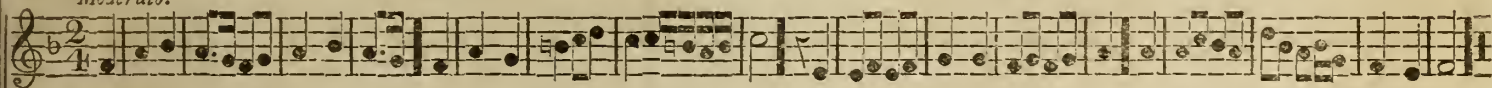


Sicilian Mariner's Hymn.

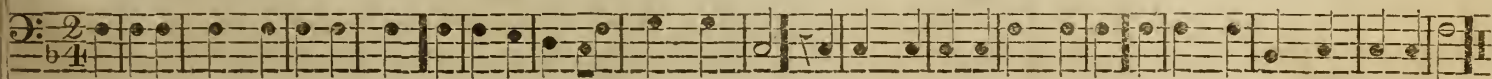
L. M.

Italian.

Moderato.



What strange perplexities arise? What anxious fears and jealousies? What crouds, in doubtful light appear? How few, alas, approv'd and clear!



Plaintive.

Your flowing urns, ye fountains, lend, To fill these failing eyes;

While mourning in the dust I bend, Till mercy bids me rise.

Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And quickens all the rest.

The musical score consists of four staves. The top two staves are in treble clef with a 3/2 time signature. The bottom two staves are in bass clef with a 3/2 time signature. The music features various note values, rests, and phrasing slurs. The lyrics are printed below the second staff.

Bray. C. M.

Williams's Coll.

The Lord to thy request attend, And hear thee in distress; 'The name of Jacob's God defend, And grant thy arms success, And grant thy arms success.

The musical score consists of three staves. The top two staves are in treble clef with a common time signature (C) and a key signature of one sharp (F#). The bottom staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). The music features various note values, rests, and phrasing slurs. The lyrics are printed below the second staff.

O God of hosts, the mighty Lord, How lovely is the place,

Where thou, enthron'd in glory, show'st The brightness of thy face!

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and half notes.

Jehovah reigns, let all the earth In his just government rejoice ; Let all the isles with sacred mirth, In his applause unite their voice.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It features similar rhythmic patterns and note values.

Bath.

L. M.

Williams's Coll.

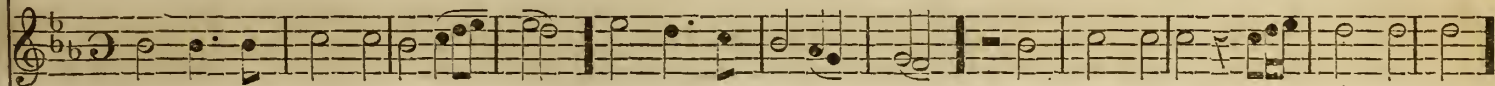
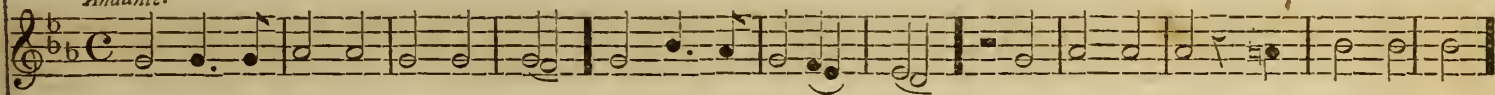
The first system of musical notation for 'Bath' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style.

For thee, O God, our constant praise In Sion waits, thy chosen seat ; Our promis'd altars there we'll raise, And all our zealous vows complete.

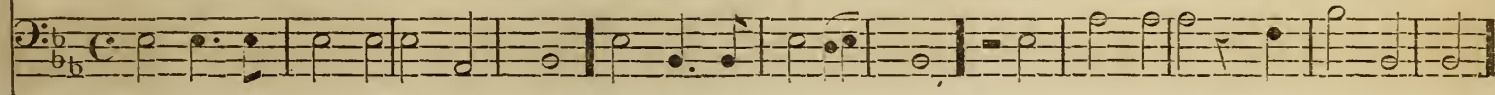
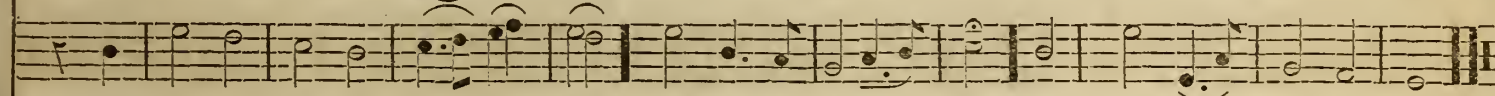
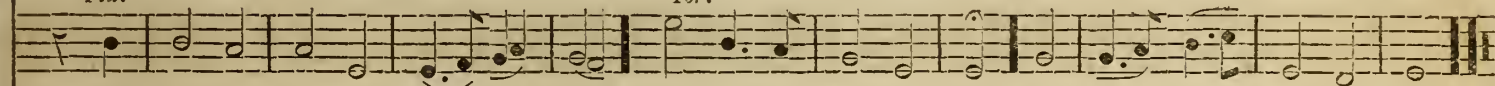
The second system of musical notation for 'Bath' consists of two staves, continuing the melody and bass line from the first system. It features similar rhythmic patterns and note values.

O grant, my Saviour, and my friend, Such joys may gild my peaceful end, And calm my evening close; While loos'd from

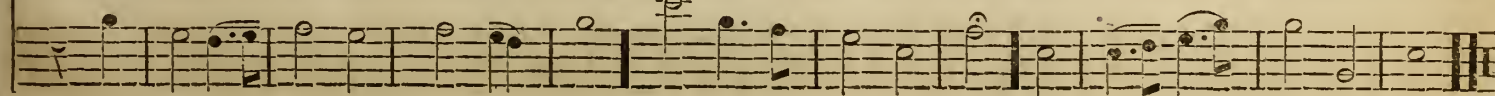
ev'ry earthly tie, With steady confidence I fly To him, from whence I rose, To him, from whence I rose.

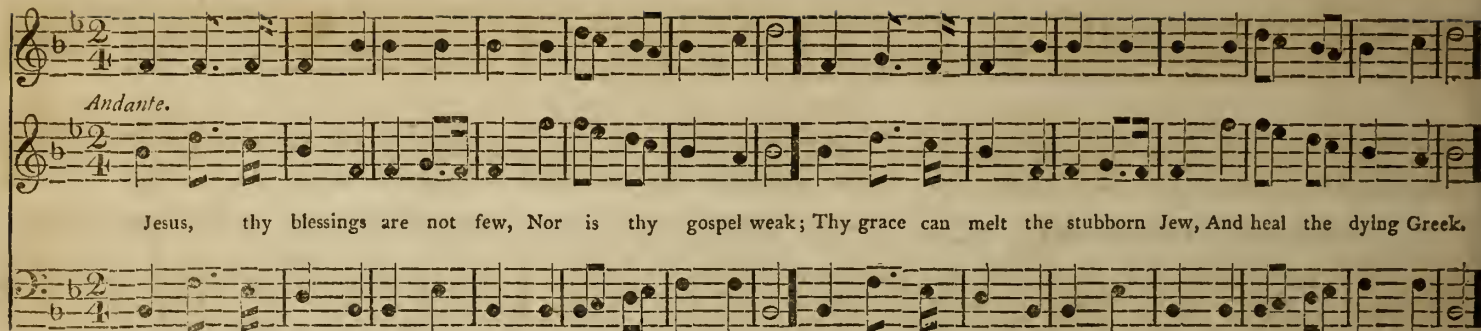
Andante.

Night's dismal gloom once more is fled, And day returns to me; Once more I quit my peaceful bed,

*Pia.*

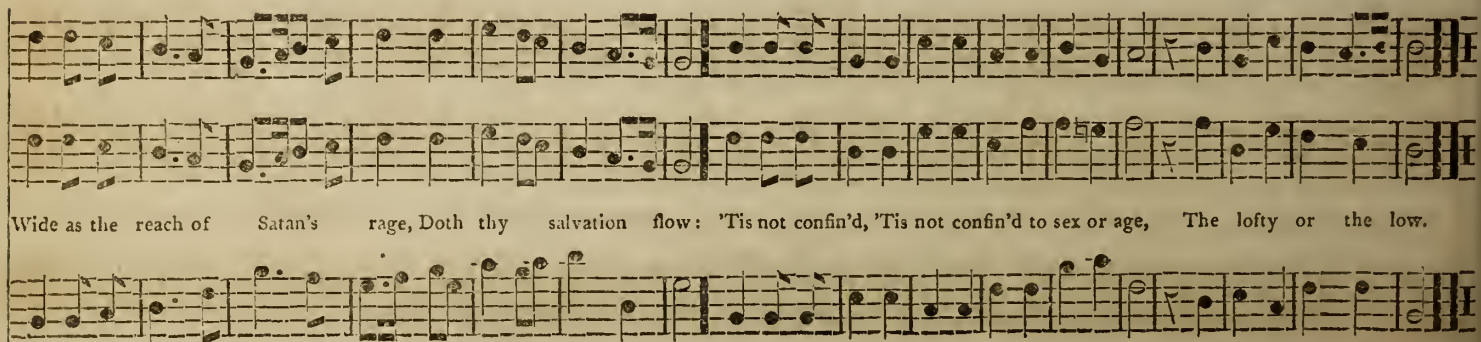
Once more I quit my peaceful bed, And rising beauties see, And rising beauties see.



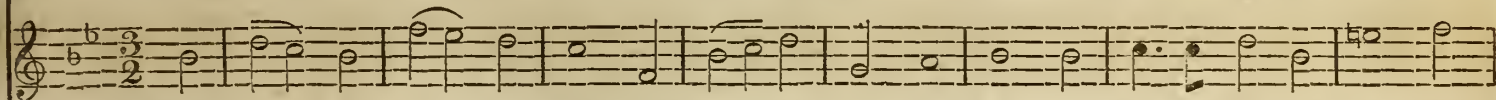
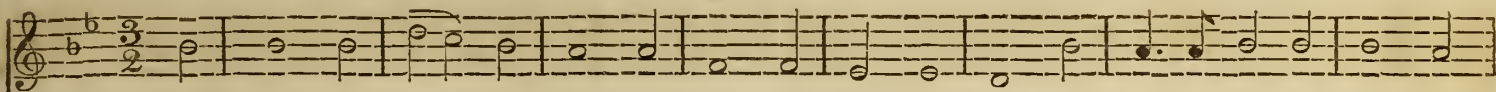


Andante.

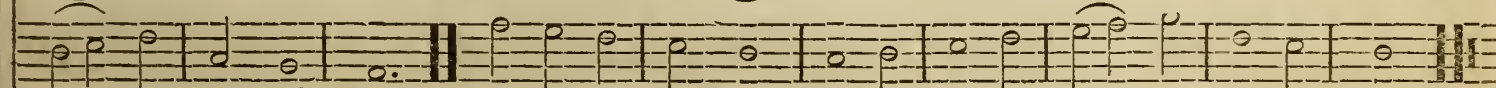
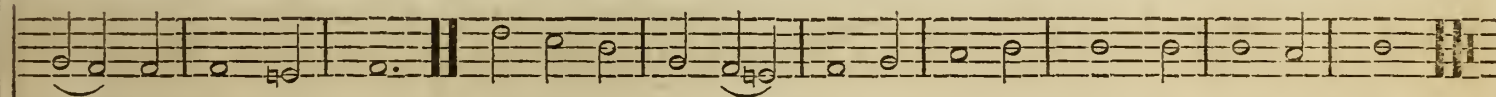
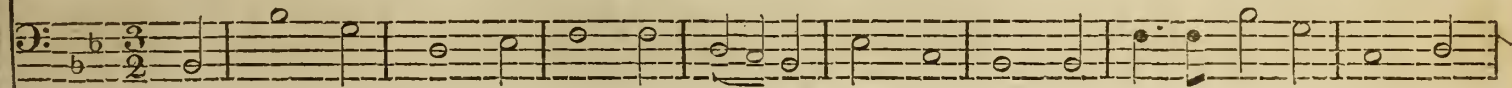
Jesus, thy blessings are not few, Nor is thy gospel weak; Thy grace can melt the stubborn Jew, And heal the dying Greek.



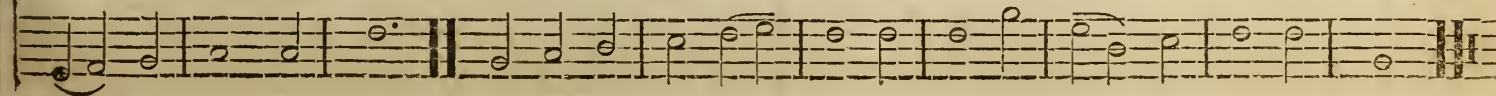
Wide as the reach of Satan's rage, Doth thy salvation flow: 'Tis not confin'd, 'Tis not confin'd to sex or age, The lofty or the low.



While in this world I dwell, While in this world I dwell, The paths of sin I'll fear; The



paths of sin I'll fear; And, pond'ring all my goings well, Walk inoffensive here.



Praise ye the Lord; our God to praise My soul her utmost pow'rs shall raise;

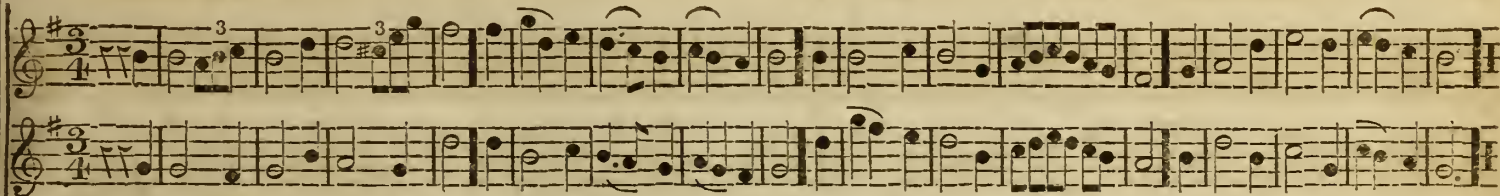
With private friends, and in the throng Of saints, his praise shall be my song.

Brentford.

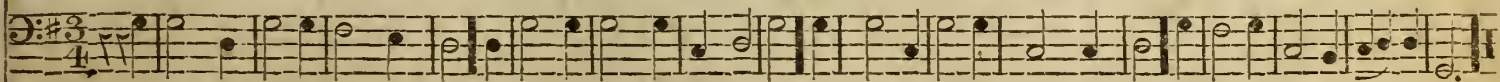
L. M.

Har. Sacra, Minor.

59

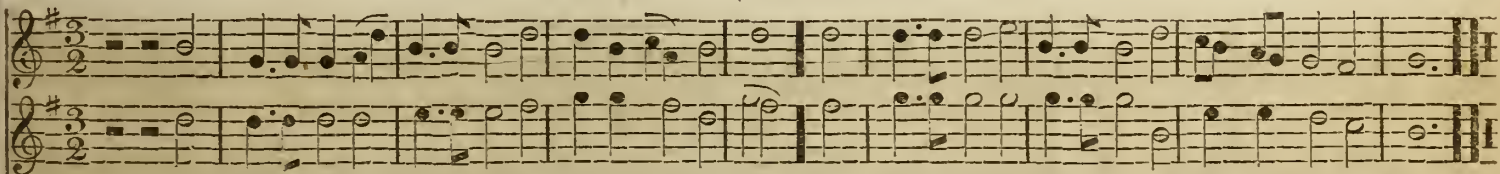


Where shall the tribes of Adam find The sovereign good to fill the mind? Ye sons of moral wisdom show, The spring whence living waters flow.

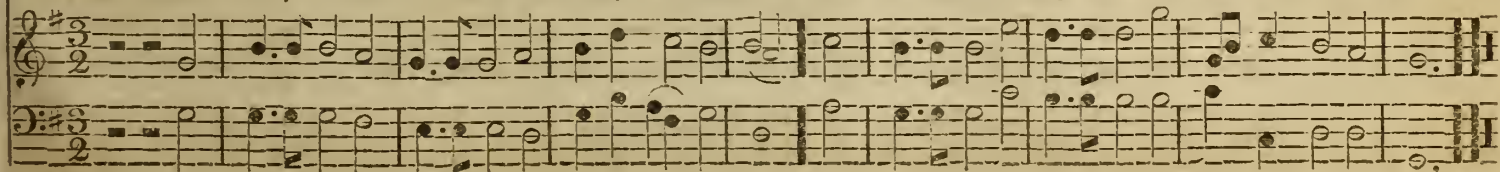
*Arlington.*

C. M.

Arne.



Let ev'ry mortal ear attend, And ev'ry heart rejoice, The trumpet of the gospel sounds, With an inviting voice.



The first system of music consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is a bass clef with the same time signature and key signature. The music begins with a treble clef and a 3/4 time signature, followed by a key signature change to one sharp (F#). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

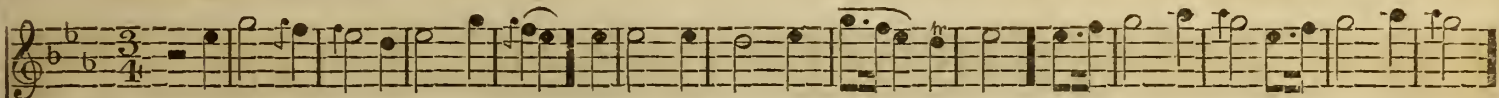
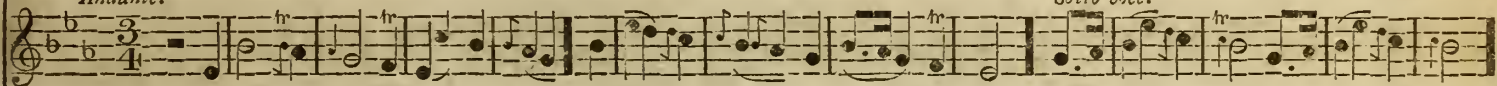
With glory clad, with strength array'd, The Lord, that o'er all nature reigns, The world's foundation

The second system of music continues the melody from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature remains 3/4 and the key signature is one sharp (F#). The treble staff contains the vocal line with lyrics, and the bass staff contains the accompaniment. The music concludes with a double bar line.

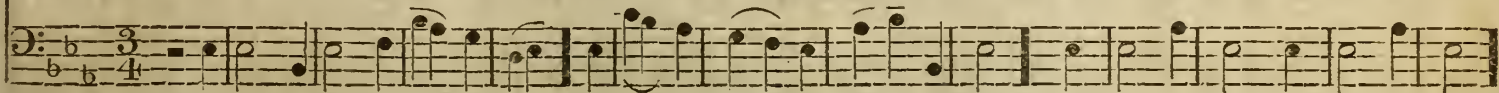
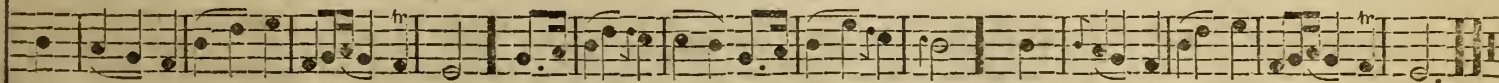
The third system of music continues the melody. It consists of two staves: a treble clef staff and a bass clef staff. The time signature remains 3/4 and the key signature is one sharp (F#). The treble staff contains the vocal line with lyrics, and the bass staff contains the accompaniment. The music concludes with a double bar line.

strongly laid, And the vast fabric still sustains, And the vast fabric still sustains.

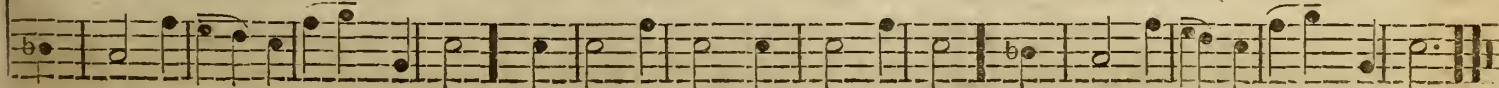
The fourth system of music continues the melody. It consists of two staves: a treble clef staff and a bass clef staff. The time signature remains 3/4 and the key signature is one sharp (F#). The treble staff contains the vocal line with lyrics, and the bass staff contains the accompaniment. The music concludes with a double bar line.

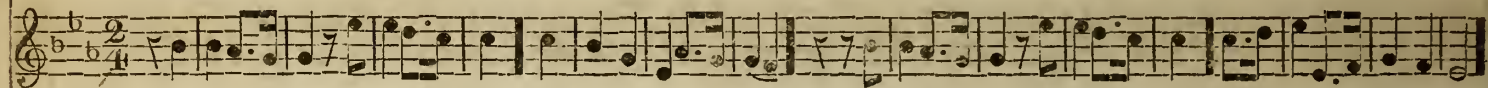
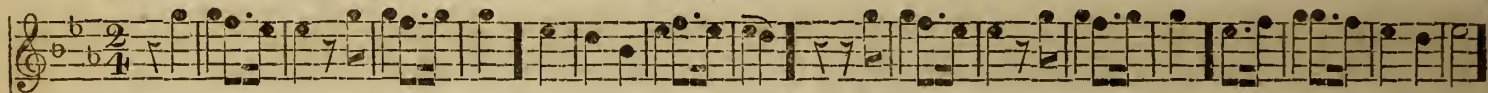
*Andante.**Setto voce.*

O God, my gracious God, to thee My morning pray'rs shall offer'd be; For thee my thirsty soul doth pant:

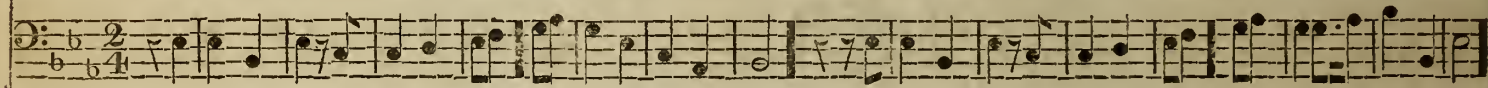
*For.*

My fainting flesh implores thy grace Within this dry and barren place, Where I refreshing waters want.



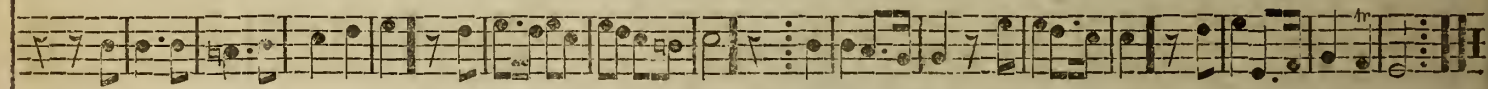
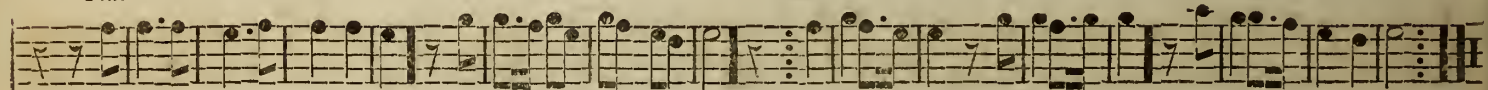


When rising from the bed of death, O'erwhelm'd with grief and fear, I see my maker face to face, O how shall I appear!

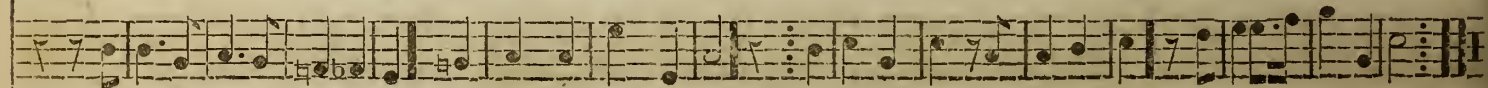


Pia.

For.



If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks, And trembles at the thought.



Shepherds, rejoice, lift up your eyes, And send your fears away ;

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with the same key signature and time signature. The music is in common time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

News from the region of the skies, Salvation's born to-day, Salvation's born to-day.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with the same key signature and time signature. The music continues with similar note values and rests as the first system.

Blest are the humble souls that see Their emptiness and poverty;

Treasures of grace to them are given, And crowns of joy, And crowns of joy laid up in heaven.

Pia.

To God the mighty Lord Your joyful thanks repeat; To him due praise afford, As good as

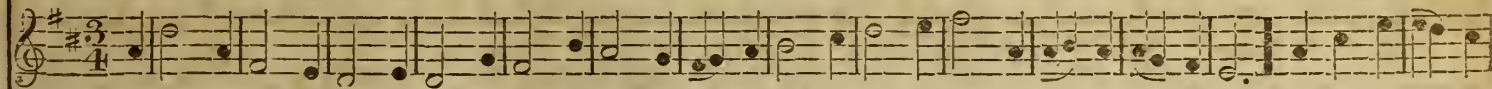
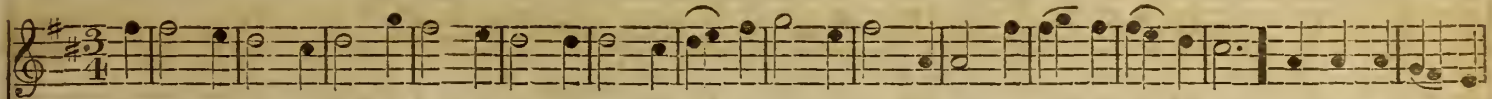
For.

he is great: For God does prove Our constant friend, His boundless love shall never end.

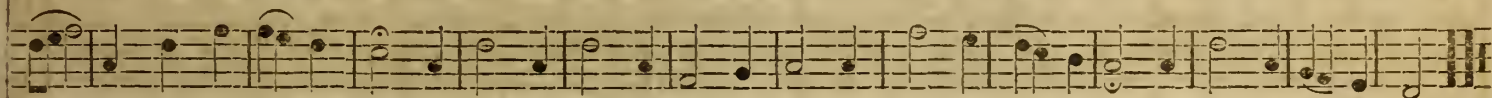
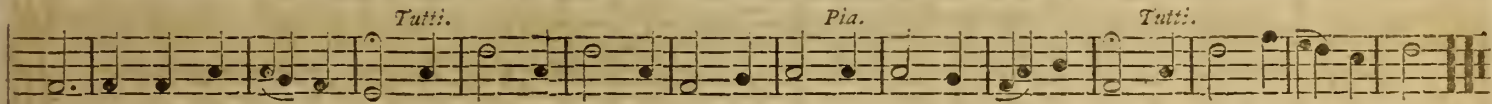
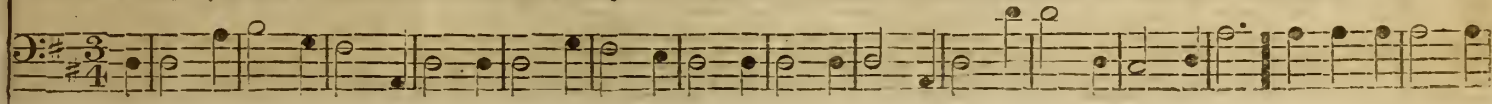
Cheerful.

Great Ruler of the earth and skies, A word of thy almighty breath

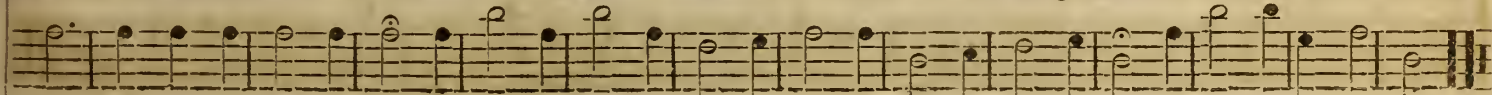
Can sink the world or bid it rise: Thy smile is life, thy frown is death.

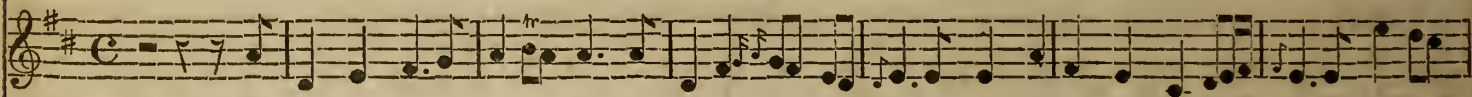


Let party names no more The Christian world o'erspread ; Gentile and Jew, and bond and free, Are one in Christ their head. Among the saints on

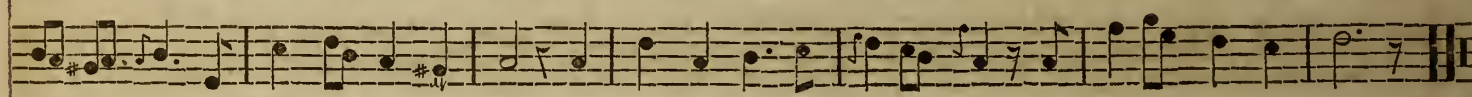
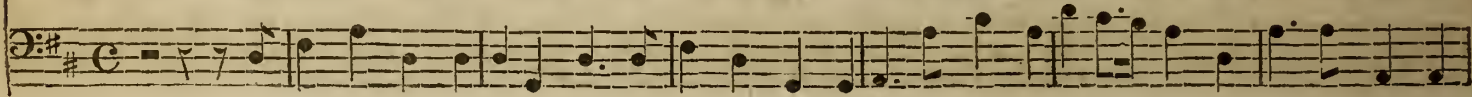


earth, Let mutual love be found ; Heirs of the same inheritance, With mutual blessings crown'd, With mutual love be crown'd.

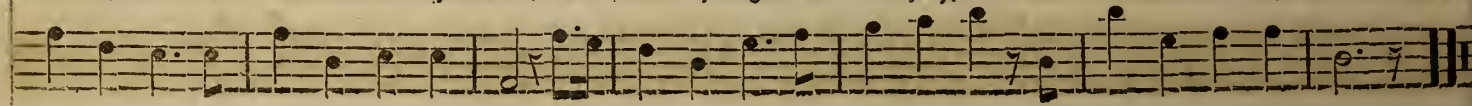


Andante.

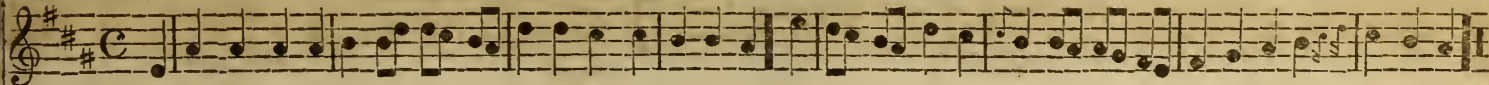
Thy names, how infinite they be! Great Everlasting One! Boundless thy might and majesty, And uncon-



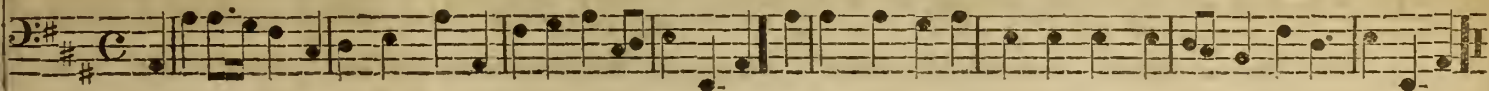
fin'd thy throne, And unconfin'd thy throne, Boundless thy might and majesty, And unconfin'd thy throne.



Animate.



Father of all, thy care we bless, Which crowns our families with peace; From thee they spring, and by thy hand, They have been, and are still sustain'd.



Munich.

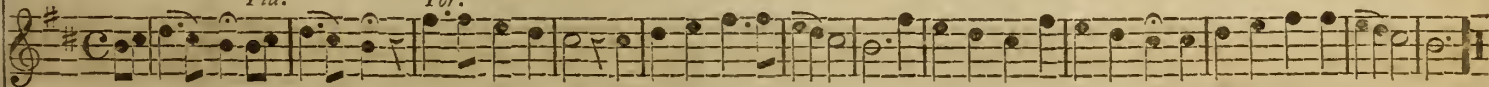
L. M.

German.

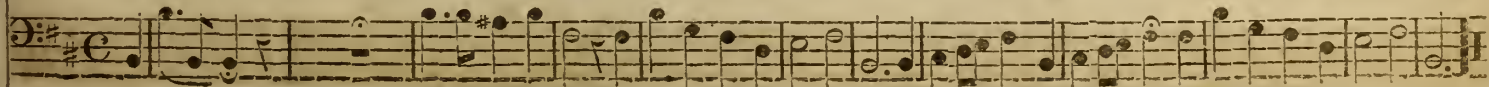


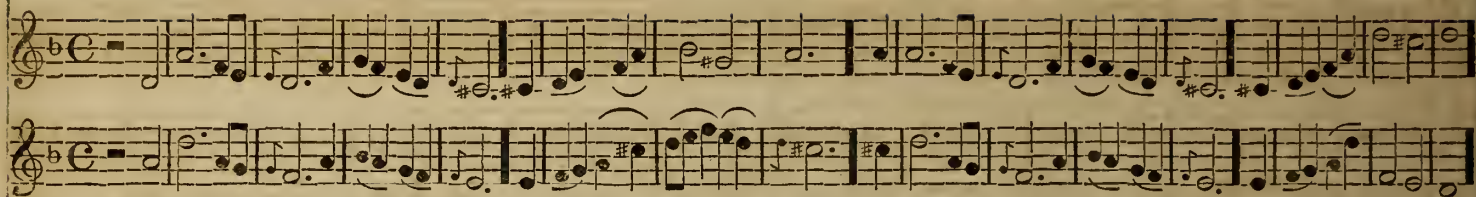
Pia.

For.

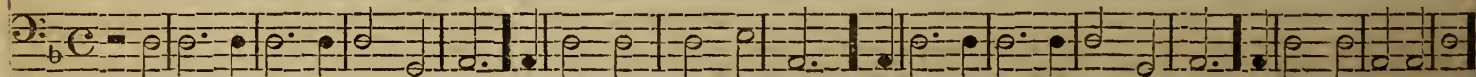


O Jesus, O Jesus, should thy cause require My blood, its heaven-born truth to seal; Me, in that trying day, inspire With thy divinely-glowing zeal.





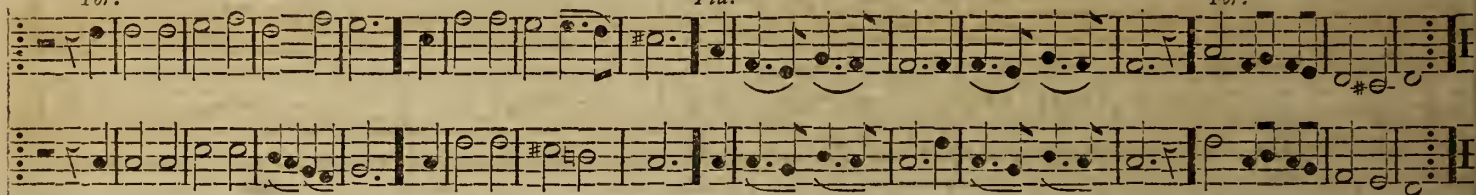
With restless agitation tost, And low immers'd in woes, When shall my wild distemper'd thoughts Regain their lost repose!



For.

Pia.

For.



Beneath the deep oppressive gloom, My languid spirits fade; And all the drooping pow'rs of life, Decline to death's cold shade.



Moderato.

Lord, didst thou send thy Son to die For such a guilty wretch as I?

And shall thy mercy not impart Thy Spirit to renew my heart?

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The tempo is marked 'Moderato'.

Lord, hast thou wash'd my garments clean, In Jesus' blood, from shame and sin? Shall I not strive with all my pow'r, That sin pollute my soul no more?

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The tempo is marked 'Moderato'.

Moderato.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame, A-

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise, Your voices raise, Ye cherubim And seraphim, To sing his praise.

Pia.

Lord didst thou send thy Son to die For such a guilty wretch as I?

For. *Pia.* *For.* *Pia.*

And shall thy mercy not impart Thy Spirit to renew my heart?

Behold the glories of the Lamb Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his

name, And songs before unknown. Let elders worship at his feet, The church adore around, With vials full of odours

sweet, With vials full of odours, sweet, And harps of sweeter sound, And harps of sweeter sound.

The image shows three staves of music. The top staff has lyrics underneath it. The music consists of eighth and sixteenth notes, with some triplets and fermatas. The bottom two staves are instrumental accompaniment.

Stade.

C. M.

Burney.

The image shows two staves of music. The top staff is a vocal line with lyrics underneath it. The bottom staff is an instrumental accompaniment. The music is in 3/2 time and features a key signature of one sharp (F#).

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

The image shows a single staff of music, likely a bass line or a low voice part, with a key signature of one sharp and a 3/2 time signature.

Andante. *Pia.*

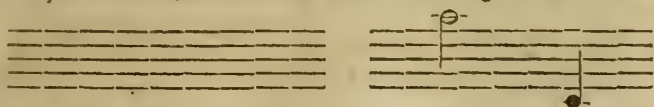
O render thanks to God above, The fountain of eternal love ; Whose mercy firm through

For.

ages past Has stood, and shall for ever last, Has stood, and shall for ever last.

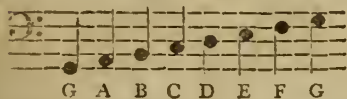
Rudiments of Music.

Music is written on five lines, drawn over each other, and in the intermediate spaces, which together are called a Staff. If the notes ascend or descend beyond the Staff, short lines are added, called Ledger Lines; thus,



The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain characters, called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Bass only. The second is the G Clef, placed on the second line and that line is called G. This Clef properly belongs to the Treble part, or the principal Air of the piece. The third, which is called the C Clef, is generally placed on the third line, and that line is called C. This Clef is chiefly used for the Alto (or Contra Tenor.) The Clef determines the situations of the other letters on the Staff; thus,

F Clef. BASE.



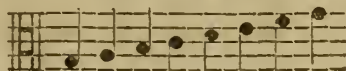
G A B C D E F G

G Clef. TREBLE and TENOR.



G A B C D E F G

C Clef. COUNTER.



G A B C D E F G

There are but seven original sounds or tones, (every eighth being the same in nature as the first;) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

In singing, to the Notes are applied the syllables, Mi, Fa, Sol, La, in the following order, viz. Above the Mi, are Fa, Sol, La, Fa, Sol, La: and below the Mi, are La, Sol, Fa, La, Sol, Fa; after which the Mi returns, either ascending or descending.

When there are neither Flats nor Sharps placed at the beginning of a tune, the Mi is on B.

If B be flat, Mi is on E.

If B and E be flat, Mi is on A.

If B, E, and A be flat, Mi is on D.

If B, E, A, and D be flat, Mi is on G.

If F be sharp, Mi is on F.

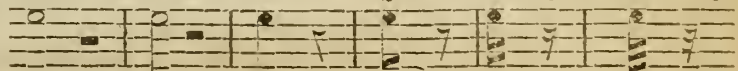
If F and C be sharp, Mi is on C.

If F, C, and G be sharp, Mi is on G.

If F, C, G, and D be sharp, Mi is on D.

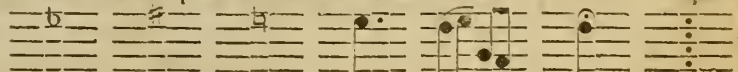
The notes are six in number, viz. the Semibreve, the Minion, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver; to each of these Notes belongs a Rest, or note of silence of the same name and duration. Their forms and proportions are as follows:

1 Semibreve = 2 Minims = 4 Crotchets = 8 Quavers = 16 Semiqu. = 32 Demisemiqu.

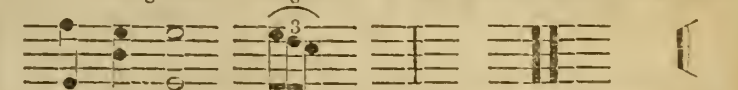


Other musical characters are the following:

1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur. 6. Hold. 7. Repeat.



8. Choosing Notes. 9. Figure 3. 10. Bar. 11. Double Bar. 12. Brace.



1. A Flat, at the beginning of a tune, governs the Mi; and set before a note, sinks its sound a semitone.

2. A Sharp at the beginning of a tune, governs the Mi; and set before a note raises its sound a semitone.

3. The Natural counteracts the Flat or Sharp, restoring the note before which it is set, to its original sound.

4. A Dot after a note, adds to it one half of its original length.

5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.

6. A Hold shews that the sound of the note may be continued indefinitely.

7. The Repeat shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. Choosing or Double Notes give the performer liberty to sing which he pleases, and both may be sung at the same time.

9. The Figure 3, over or under three notes, directs that they must be performed in the time of two of the same kind.

10. The Bar divides a tune into equal parts, according to its measure note.

11. The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.

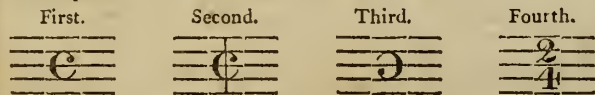
12. The Brace connects those parts of a tune which move together.

The Appoggiatura, or small Notes, Shake, &c, are left to the explanation of teachers.

OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.

Common time has four marks or modes, and is measured by even numbers, as 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.



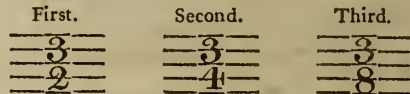
The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

The second mode is beat as the first, but performed one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster.

Triple time has three marks or modes, viz.



The first mode has three minims in a bar, each minim sounded in a second of time; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second mode has three crotchets in a bar; the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar; the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.



The first mode contains six crotchets in a bar; three sung with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar; performed like the first mode, but one fourth faster.

The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

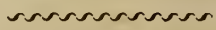
OF THE KEYS.

There are two Keys, the Major and the Minor. If the last note in the Base (which is called the key note) is next above the Mi, it is the Major key; if next below the Mi, it is the Minor key.

ALPHABETICAL INDEX.

<p>ADDISON Archdale Arlington Armley Arundel Aylesbury Bangor Barby Bath Bedford Bethesda Blendon Bray Brentford Broomsgrove Buckingham Cambridge Canterbury Carthage Carthage New Castle Street Chapel Christmas Colchester Cookham Costellows</p>	<p>Page. 15 16 59 14 43 32 26 1 53 17 33 6 51 59 26 27 45 18 13 55 60 54 63 18 43 61</p>	<p>Denmark Dunstan Elgin Evening Hymn Fountain Franklin German Hymn Great St. Paul's Great Milton Germany Green's 100th Hotham Howard Hymn 99 Islington Irish Italy Jordan Leeds Little Marlborough Litchfield</p>	<p>Page. 3 76 27 69 1 20 6 2 20 57 53 44 35 62 8 21 7 19 40 38 60</p>	<p>Lincoln Lorrain Mayhew Mear Milbank Milton Moreton Morning Hymn Munich Musick Nantwich Newark Old Hundred Oporto Parma Pelham Plymouth Plympton Poland Portugal Portsmouth Putney Silyer-Street</p>	<p>Page. 51 71 38 23 73 22 64 58 69 9 10 28 8 36 74 67 29 50 41 11 72 14 31</p>	<p>Sicilian Mariner's Hymn St. Andrew's St. Anne's St. Asaph's St. David's St. Helen's St. Martin's St. Michael's St. Paul's St. Thomas Stade Sunday Sutton Triumph Truro Tunbridge Uxbridge Vienna Wantage Wells Winchester Windsor Windsor New Worship York</p>	<p>49 25 23 56 40 34 25 42 30 31 75 52 32 65 12 70 37 24 30 11 12 29 68 12</p>
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METRICAL INDEX.



<p><i>Common Metre, Sharp Key.</i></p> <p>ADDISON 15 Archdale 16 Arlington 59 Arundel 43 Barby 1 Bedford 17 Bray 51 Cambridge 45 Canterbury 18 Carthage New 55 Colchester 18 Franklin 20 Great Milton 20 Hymn 99 62 Irish 21 Jordan 19 Lincoln 51 Mear 23 Milton 22 Newark 28 Parma 74 St. Andrew's 25 St. Ann's 23 St. Asaph's 56 St. David's 40 St. Martin's 25 Stade 76 Sunday 52</p>	<p>Vienna 24 Windsor New 68 York 49</p> <p style="text-align: center;"><i>Common Metre, Flat Key.</i></p> <p>Bangor 26 Broomsgrove 26 Buckingham 27 Elgin 27 Plymouth 29 Plympton 50 Poland 41 Tunbridge 70 Wantage 30 Windsor 29</p> <p style="text-align: center;"><i>Long Metre, Sharp Key.</i></p> <p>Bath 53 Blendon 6 Brentford 59 Castle Street 60 Denmark 3 Dunstan 76 Evening Hymn 69 Fountain 1 German Hymn 6 Green's 100th 53 Islington 8 Italy 7</p>	<p>Leeds 4 Lutfield 68 Lorrain 49 Milbank Moreton Morning Hymn 26 Music 26 Nantwich 27 Old Hundred 27 Oporto 29 Portugal 50 Sicilian Mariner's Hymn 41 Truro 70 Wells 30 Winchester 29</p> <p style="text-align: center;"><i>Long Metre, Flat Key.</i></p> <p>Armley 53 Carthage 6 Munich 59 Putney 60 3 76</p> <p style="text-align: center;"><i>Short Metre, Sharp Key.</i></p> <p>Germany 57 Pelham 67 Silver-Street 31 St. Paul's 30 St. Thomas 31 Sutton 32</p>	<p style="text-align: center;"><i>Short Metre, Flat Key.</i></p> <p>Aylesbury 66 Little Marlborough 71 73 64 Bethesda 58 Portsmouth 9 Triumph 10 8</p> <p style="text-align: center;"><i>Particular Metres.</i></p> <p style="text-align: center;"><i>5s ana</i></p> <p>St. Michael's 49 12 11 12 Cookham 12 Hotham</p> <p style="text-align: center;"><i>8s.</i></p> <p>Uxbridge 13 69 14</p> <p style="text-align: center;"><i>Common Particular Metre.</i></p> <p>Chapel 54 Howard 35</p> <p style="text-align: center;"><i>Long Particular Metre.</i></p> <p>Costellows 31 Great St. Paul's 30 Mayhew 31 St. Helen's 32</p>
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